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SATURDAY, JUNE 27, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.—The next ANNUAL GENERAL MEETING will be held at BELFAST, commencing on WEDNESDAY, August 1st.

NOTICE TO CONTRIBUTORS OF MEMOIRS.—Authors are reminded that, under an arrangement dating from 1871, the acceptance of Memoirs, and the days on which they are to be read, are now, as far as possible, determined by Organizing Committees for the several Sections before the beginning of the Meeting. It has therefore become necessary, in order to give an opportunity to the Committees of doing justice to the several communications, that each Author should prepare an Abstract of his Memoir, of a length suitable for insertion in the published Transactions of the Association, and that he should send it, together with the original Memoir, by book-post, on or before August 1st, addressed thus:—"General Secretaries, British Association, 22, Albemarle-street, London, W." For Section If it should be inconvenient to the Author that his paper should be read on any particular day, he is requested to send information thereof to the Secretaries in a separate note.

G. GRIFFITH, M.A.,
Assistant General Secretary, Harrow.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.
4, ST. MARTIN'S PLACE, TRAFALGAR-SQUARE.

SPECIAL MEETING (to which Ladies will be admitted) will be held at the Bethnal-Green Museum, on WEDNESDAY, the 1st of July, at 5.30 P.M. when Mr. LANE will deliver a Lecture on the Principles of Classification adopted in his Anthropological Collection exhibited in the Museum.

J. FRED. COLLINGWOOD, Secretary.

NATIONAL HEALTH SOCIETY.—At the Meeting of the Society, on the 2nd of July, at 4 o'clock P.M. at 1, Adam-street, Adelphi, Dr. GEORGE HOGGAN, M.B., will read a Paper "On the Nature and Treatment of Spinal Disease in Children." Admission free. All interested in Education are invited to attend.

PRINTERS' CORPORATION.—The ANNUAL FESTIVAL will take place at the London Tavern, on WEDNESDAY, July 1st, 1874, under the Presidency of JOHN WALTER, Esq., M.P. Gentlemen willing to become Stewards upon the occasion are respectfully invited to forward their Names, not later than July 1st, to the Secretary, Mr. J. S. HOBSON, Gray's Inn Chambers, 50, High Holborn.

LONDON INTERNATIONAL EXHIBITION
and ROYAL ALBERT HALL, OPEN DAILY, 10 A.M. to 6 P.M.
Admission, One Shilling.

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Last day for receiving Pictures, Wednesday, 12th of August. Intending contributors may obtain copies of the Regulations on application to the Local Secretary, GALLERY ARTS, William Brown-street, Liverpool.—Full particulars upon application to the SECRETARY.

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OWENS COLLEGE, MANCHESTER.—PROFESSORSHIP of ANATOMY.—The Council propose to make an appointment previous to the commencement of the next Winter Session, of a PROFESSOR of ANATOMY, in connexion with the Medical Department of the College (with which is now incorporated the Manchester Royal School of Medicine, founded in 1828, and they invite Gentlemen willing to become Candidates to send in Applications and Testimonials, addressed to the Council, under cover to the Registrar, not later than Saturday, the 1st of August next. The emoluments of the office will be derived from a stipend and a share of students' fees; and the Council will guarantee, for a certain term, that these together shall not be less than 500 per annum.
Further information will be given on application to J. G. GREENWOOD, LL.D., Principal of the College.
22nd June, 1874. J. HOLME NICHOLSON, Registrar.

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SATURDAY, JUNE 27, 1874.

LITERATURE

The Life of Napoleon the Third. Derived from State Records, from Unpublished Family Correspondence, and from Personal Testimony. By Blanchard Jerrold. With Family Portraits in the possession of the Imperial Family, and Fac-similes of Letters of Napoleon the First, Napoleon the Third, Queen Hortense, &c. 4 vols. Vol. I. (Longmans & Co.)

It has probably not passed without observation that after the poisoning of Benedict the Eleventh, in 1304, the French party carried the election of Bernard de Got (Clement the Fifth), and that a Napoleon (Cardinal Napoleon Orsini) was the chief of that successful party. At the same time the anti-French party in Italy was strongest in Florence; and at the head of that party was the noble but decayed family of the "Buonaparte." The family shared in the subsequent persecution, and went into exile. The two names, Napoleon and the not yet Frenchified "Buonaparte," met in one person between four and five centuries later, at the modest table of a humble but respectable lawyer, Carlo Buonaparte, whose ancestors in Corsica had borne the prefix "Messer" to their name, whereby was indicated that they were of, at least, gentle birth.

At the table of that lawyer, in Ajaccio, five boys and three girls, the survivors of thirteen children, sat with their parents, who furnished them with frugal fare, and speculated on their future condition. Of the boys, one became an Emperor; three, Kings; one was satisfied with the title of Prince; and the destinies of the girls were equally brilliant. The mother, moreover, of this family, lived to see the splendour and to survive the wreck of her children's fortunes.

The youngest but one of those five boys, Louis Bonaparte, was born at Ajaccio in 1778. Above all the rest, he preserved the simple tastes which were cultivated in the paternal home. The Abbé Nascia has told us that Carlo and Lætitia Buonaparte brought up their children simply, after the fashion of their country, and with a primitive strictness. It was almost as if you were living in a convent. Prayers, sleep, study, refreshment, pleasure, promenade—everything went by rule and measure. The greatest harmony, a tender and sincere affection, prevailed among all the members of the family. It was in those days a pattern to the town, as it afterwards became its ornament and boast. The influences of such a healthy course of life occasionally moved lazy Joseph, imperious Napoleon, and, still more, the literary Lucien, who became the first patron of Béranger; but the brother who most willingly yielded himself to those wholesome influences, and who was the opposite in everything of the youngest brother, Jerome, was Louis. During the brief years of his royalty in Holland, his wife, Queen Hortense, "always," so Mr. Jerrold says, "charged him with a dislike of women"; but his excuse was that they, according to him, loved show. "Elles cherchent l'éclat," he would say, "et le bonheur n'en a point."

Of the son who was the survivor of the three sons of the unhappy marriage of Louis Bonaparte and Hortense de Beauharnais, Mr. Jerrold has undertaken to tell the history; and in this volume he gives us the first of four octavos, which will ultimately run to something like a couple of thousand pages. Great allowances must be made for him on the score of difficulties. An Imperial historian, who appears to write, if not to Imperial order, at least under a certain restraint, must go to his task as much fettered as a court-painter who is commanded to depict some great court incident, and who is generally driven half mad, before his work is half finished, by silly suggestions, which are meant to be orders, and by following which he would mar his reputation.

Accordingly, at starting, Mr. Jerrold does not go easily in harness. He makes various slips. He talks of "the private home of Napoleon and Josephine and their children," of which children we have never heard before, and are not likely to hear again, as in the next page we are told that "Napoleon was childless." Madame Campan is in one and the same page with and without the "de." Sometimes the writer is "I," at other times he is "We." Louis Bonaparte, we are told, was early "with Napoleon to learn war at the cannon's mouth, and so he learned it thoroughly. . . . He was a stout, brave, unambitious soldier." A few pages, later, however, we find that King Louis "was never a man of war," and so on. When Mr. Jerrold comes to the marriage of Hortense (who, under the Republic, had been apprenticed to her mother's dress-maker) with Louis, he is as much troubled as the reader by opposing statements about the feelings of the one for the other, and about the gay and clever Hortense's love affairs generally. The two were married in January, 1802, when "the purple was glowing on the horizon." In October of the same year, their first, short-lived son, Napoleon, was born. In 1805, a second son, Louis, was born in the Rue Cérutti, Paris. In the following year, the father was raised to the dignity of King of Holland, which he endured rather than enjoyed for four years. In 1808, the brilliant Queen Hortense had left the tranquil King. Mr. Jerrold says: "In addition to political differences, there were conjugal jealousies on both sides." He had previously stated that the Queen had reproached her husband for his indifference to women; but now, in 1808, "in all this trouble, and with both the Emperor and Empress far away from Paris, Queen Hortense gave birth to a son, the future Napoleon the Third, in the night of April 20, 1808, at her hotel in the Rue Cérutti, now the hotel of MM. Rothschild, in the Rue Lafitte." "I should have preferred a daughter," was the Queen's comment after giving birth to a son. "I desire," wrote the Emperor, "that this prince shall be called Charles Napoleon." He was accordingly called Charles Louis Napoleon, and will be best known to the end of time, in England, at least, as the "Louis Napoleon" who was so familiar to us all. Mr. Jerrold calls this being "born in the purple."

Into the scandalous stories of the time we will not enter. Mr. Jerrold, who is gallantly disposed to be the champion of Queen Hortense, is forced to say—"She was not

without error; they who loved her best were constrained to admit her follies; to bow their heads when it was asserted that she wronged her husband." After Hortense had altogether abandoned the ex-King Louis, the latter obtained, by force of law, the guardianship of the elder of his sons. "Louis, the future Emperor, was," says Mr. Jerrold, "from his birth to his manhood his mother's child." An anonymous French writer, whose biographical sketch of the husband of Hortense is now under our eye, writes:—"Il épousa Hortense . . . et en eut plusieurs enfans dont le public malin lui contesta quelquefois la paternité." Whose nature was inherited by Louis Napoleon it would not be easy to say. He never was known to make any allusion to the husband of Hortense, but he spoke frequently and affectionately of his mother. Louis Napoleon, though "born in the purple," according to Mr. Jerrold, had not imbibed imperial qualities in his childhood. In a little autobiography of himself, he states that to an invitation of the Empress Josephine to ask for anything he liked best, he "requested to be allowed to go and walk in the gutters with the little street-boys!" He and his brother were rather roughly handled by the great Emperor. When they went to breakfast with him, "he came up to us, took us by the head between his hands, and in this way stood us upon the table!" Their governess was more careful of Louis, for, one cold day, as he was about to water some flowers, the lady, in order to prevent him from being chilled, filled the watering-pot with warm water! This is almost all of interest which Mr. Jerrold has to tell us of the childhood of Louis Napoleon. We may, perhaps, except the copy of an infantile letter to Hortense, which Mr. Jerrold gives in types, and also a lithographed fac-simile, and of which important document the following is a transcript:—"Petite Maman,—Oui-oui fait pouf dans le dada. Oui-oui n'a pas bobo—il aime maman beaucoup à cœur. OUI-OUI." The above is among the unpublished family correspondence.

After the child had had a brief enjoyment of being in, or under the shadow of, the purple, the Imperial balloon burst, and great was the collapse thereof. Hortense and her son, after various incidents, found themselves in safety at Constance. Mr. Jerrold avails himself of this opportunity to indulge in a gushing expression of sentiment—his custom whenever the chance is before him. "Queen Victoria," he says, "in her 'Tour in the Highlands,' relates how delighted she was when her husband said to her that people live their own lives over again in those of their children. Prince Eugène possibly made remarks akin to this when he strove to re-animate his sister's heart." Possibly he did, but it was very little to the purpose, and this dragging in of the English Queen and Prince Albert and the Highlands is only a specimen of the way in which Mr. Jerrold lengthens out his story. The sentimental fever was very violent among the members of the Imperial family, and Mr. Jerrold has caught it with aggravated symptoms. When Louis Napoleon showed to a lady at Arenenberg the wedding-rings of Josephine and the Emperor, the Prince sillily remarked, "They are the standards of the whole Bonaparte family, which we shall always carry before us in the battle of life." This affected

tone is, unfortunately, adopted too often by Mr. Jerrold. "Possibly," as he said of Eugène, he could not go over Arenenberg himself without tears. Everybody there seems, like Ney, always in mourning and always looking sad. The Queen Hortense called the château a convent; "and when she dismissed the gentlemen for the night, they would say they were going *à genoux*." Possibly they wept, as most people at "the convent" did. Even "by the stables there was a stately weeping willow," and this tree was so faithfully sympathetic, that half of it perished in the anti-Napoleonic year 1870!

The old story of how Louis Napoleon studied in Switzerland, and entered the service of that republic as an artilleryman, is retold at very great length. As long as the first Napoleon's son, the first Napoleon's brother, Joseph, Louis, the ex-King of Holland, and his own elder brother, were alive, Louis Napoleon was but a comparatively small personage. When Louis Philippe became King of the French, in 1830, the Bonaparte Prince was too modest to do what he was asked to do, make himself head of his family, and "raise the standard of the Napoleons." "The people have chosen their sovereign," he answered; "shall I carry civil war into my country, when I would serve her at the cost of every drop of my blood?" But the outbreak in Italy made the Prince jubilant, and he was to be seen riding about Rome with tricolour adornments on his saddle. In the Italian affair, Louis Napoleon's elder brother lost his life, and Louis himself became in a greater degree than ever before the nephew of his uncle. The maternal heart of Hortense had been agonized by the thought of the dangers incurred by both her sons—dangers of war, and also of "measles," "rife in their neighbourhood."

The elder brother escaped the measles, Louis Napoleon escaped them, and warlike perils also. His active mother carried him off, in 1831, to Paris, where "she ordered the postillions to take the principal boulevards to the Rue de la Paix, and then to draw up at the first hotel,"—de Hollande. Louis Philippe thought this, possibly, a roundabout way of getting back to Arenenberg, but he was civil, although he got rid of such visitors with severe alacrity. They came to London, "alighted at Fenton's Hotel," and soon after, "took up their residence in Holles Street." Mr. Jerrold, with provoking loyalty to his hero, spares no incident of this sojourn in London. Page after page tells of the whereabouts of the Prince and his mother in detail such as this: "With the Duchess de Frioul and her husband, Queen Hortense and Prince Louis went the round of the London sights,—to the Tower, the Thames Tunnel, Richmond, Woolwich Dockyard, Hampton Court." When Louis was safe again at Arenenberg and his studies, Polish patriots urged him to go in and save Poland. He was flattered, but he modestly declined to play the part for which they would have cast him. He had a higher rôle to study. His *Réveries Politiques* pretty clearly showed the character of it. Prince Louis had discovered that the Napoleonic cause was the only national cause in France, and "the only civilizing agent in Europe." This was among the preliminaries of Strasbourg—an enterprise which Mr. Jerrold is convinced was neither

"a rash nor a raw one." The Prince's first proclamation to the French began with the old cuckoo-cry, "You are betrayed." The second, to the Alsations, full of the good that should come to them at his hands, and the advantages they would derive from upsetting the throne then established "by the people," has now a Mephistophelian ring about it, read by the light of Metz and Sedan.

Mr. Jerrold tells the story of the attempt at Strasbourg in tolerably fair terms. We have the first glimmer of success, the ridiculous failure, the condemnation of the Prince (without trial) to banishment in America, and the acquittal of all his accomplices. They were probably saved by the comparative immunity granted to Louis Napoleon. He had expressed a wish to be tried with them, and "he burst into tears when the officers who rode with him in the carriage told him that he was on his way to Paris, for then he understood that he was not to share the fate of his accomplices, and that he would have no opportunity of explaining his intentions to his countrymen."

The clemency of Louis Philippe was the effect of the earnest prayers of Louis Napoleon's mother. In his own family he was not looked upon as a hero. Nevertheless, says Mr. Jerrold, "Prince Louis's faith in his mission, and in the Napoleonic cause, was not to be diminished either by the faint-heartedness of his own family, or by the thousands of miles put between him and France." Mr. Jerrold, now and again, is far too sympathizing with his client; but there is one occasion on which he has, perhaps, right on his side, as will be seen in the following passage:—

"Mr. Kinglake, in his 'Invasion of the Crimea,' represents Prince Louis before the troops at Strasbourg as a young man 'with the bearing of a weaver—a weaver oppressed by long hours of monotonous indoor work, which makes the body stoop, and keeps the eyes downcast.' He adds, 'but all the while—and yet it was broad daylight—this young man, from hat to boot, was standing dressed up in the historic costume of the man of Austerlitz and Marengo.' Prince Louis was not in a masquerade costume, as we have shown; he did not stoop, but had a firm, erect carriage, and looked every inch a soldier, as his Swiss commander Dufour could testify. Then Mr. Kinglake represents the Prince cowering before Col. Talandier. This is an imaginary picture. But what is to be said of the following:—'One of the ornaments which the Prince wore was a sword; yet, without striking a blow, he suffered himself to be publicly stripped of his Grand Cordon of the Legion of Honour, and all his other decorations.' (He wore only the Grand Cordon.) 'According to one account, the angry Colonel inflicted this dishonour with his own hands, and not only pulled the Grand Cordon from the Prince's bosom, but tore off his epaulettes, and trampled both epaulettes and Grand Cordon under foot. When the Prince had been thus stripped he was locked up.' Col. Talandier was, it is true, very anxious to make the most of his exploits; but he never pretended to have done any of these things to Prince Louis. We shall see that the person upon whose collar he asserted he had laid his valiant hand indignantly denied the outrage, and that Col. Talandier was very much discomfited in the end. Nor did the Prince, we repeat, cower. No witness gave testimony to anything like this effect. On the contrary, all evidence on the subject went to show that Prince Louis was brave and calm, before, during, and after the Strasbourg insurrection. To represent, without the least evidence to prove the assertion, that a man acted under danger as a poltroon, that he stopped dead in his enterprise at the first shock of peril, is a proceeding not to be excused, because the slander is

spread in glittering phrases. In his unfaithful description of the insurrection at Strasbourg, Mr. Kinglake prepares a background for his central figure at Solferino. His cruel caricatures have delighted the enemies of Napoleon III., and have charmed the large class of readers who love to see a hero pulled to pieces by a master in the arts of detraction."

In conclusion, we cannot but express regret that Mr. Jerrold, who has proved his ability to do better things, should condescend to work like this Imperial biography. His hero died too recently for his life to be impartially written or patiently read. Least of all should such a life be flung into the form of universal panegyric. Eulogium, at best, is distasteful to peruse; when it runs into four huge volumes, we feel that life is too short for such labour, either of writing or reading. A volume of incidents hitherto untold in the life of this strange man might have proved a popular book; and the best advice we can give the author is to condense his three promised volumes into one.

ASHANTEE.

The March to Coomassie. By G. A. Henty, Special Correspondent of the *Standard*. (Tinsley Brothers.)

Through Fantee Land to Coomassie. By Frederick Boyle, Special Correspondent of the *Daily Telegraph*. (Chapman & Hall.)

Coomassie and Magdala. By Henry M. Stanley, Special Correspondent of the *New York Herald*. (Low & Co.)

The Story of the Ashantee Campaign. By Winwood Reade, the *Times* Special Correspondent. (Smith, Elder & Co.)

The Ashanti War. A Narrative prepared from the Official Documents by permission of Major-General Sir Garnet Wolseley, C.B. K.C.M.G. By Henry Brackenbury, Captain Royal Artillery. 2 vols. (Blackwood & Sons.)

THE future historian of our African wars will certainly be unable to complain that materials for his work do not exist, as the five books before us seem, as regards facts, nearly to exhaust the subject of the late campaign. To notice comprehensively, yet without diffuseness, the contents of these volumes would be simply impossible; and, moreover, the public is not only pretty well acquainted with the events of the campaign, but is also beginning somewhat to weary of the topic. We shall, therefore, content ourselves with examining the views of some salient incidents and the general conduct of the war adopted by the different authors. It seems a remarkable fact, when taken in connexion with the enthusiastic reception in England of Sir Garnet Wolseley, that, with the exception of Major Brackenbury, the writers of all the books before us subject the victorious General to a criticism more or less severe. One of the accusations made against Sir Garnet Wolseley is that he did not display sufficient energy in dealing with the members of the Protected Tribes. The great difficulty with which he had to contend, we need hardly say, was the scarcity of labour. Before British troops could advance, it was indispensable that roads should be made or completed, that the grounds should be cleared and huts erected at the various halting stations, and, above all, that dépôts should be established and transports organized; yet Mr.

Henty commences "The March to Coomassie" upon the available requirements of food for the Prashu must be to get procur dispos every by the offer t by the that S string adopte Mr come Coast the fi estim a sha callin "und rity, seem indee paigu Gene which "A drift; paigu shoul port c it. to h steam point work date clima M was —at to b and was sinia diffi ener cont peri left port and ever atte Eng dur point Gar arm seen tion or a the sole Sir tran eve his act of a n dis

Henty, speaking of the state of affairs at the commencement of November, observes :—

"There ought to have been 3,000 men employed upon the road. We had not as many hundreds available for the purpose. As for carriers, we required 5,000 to transport a sufficient quantity of food to and from the depôts along the road to Prahue, at which latter place the whole stores required for the march to Coomassie and back must be accumulated. It was physically impossible to get the work done in time, unless we could procure an immense addition to the labour at our disposal. It was becoming more and more evident every day that this labour was not to be obtained by the ordinary method of accepting such men as offer their services; and, if we were to be ready by the time the white troops arrived, it was certain that Sir Garnet Wolseley must take much more stringent steps than those which he had at present adopted."

Mr. Henty says that only 2,000 natives had come forward in the neighbourhood of Cape Coast Castle, Abracampa, and Dunquah, whereas the fighting power of the Fantees was underestimated at 50,000. Mr. Henty considers that a sharp proclamation should have been issued, calling on each chief to furnish a contingent, "under penalty by fine, deprivation of authority, and such other punishment as it might seem good to him to inflict." This step was, indeed, taken towards the close of the campaign. Col. Colley came out and induced the General to act with a vigour and severity which produced the best result.—

"At present matters seemed to be allowed to drift; and it needed but slight experience in campaigns to see that unless something were done, we should have a complete breakdown of the transport directly the slightest strain was thrown upon it. . . . The control authorities at home appeared to have no conception of the case; and each steamer that arrived brought several newly-appointed lads, wonderfully willing, wonderfully hard-working, but certain to succumb at a very early date under the pressure of work and the effects of climate."

Moreover, even of these "lads" the number was insufficient. In short, the transport, which—and not the fighting—was the real problem to be solved, was, if we may believe Mr. Henty and the other correspondents, neglected, until it was almost too late to remedy the omission. Abyssinia was to a certain extent a parallel case. The difficulty in both instances was not to beat the enemy when met, but to place the troops in contact with him. Lord Napier never experienced a hitch, because he, "before a soldier left Bombay, had organized a complete transport service, with its field officers, its captains, and its subalterns." But Sir Garnet Wolseley, even Major Brackenbury admits, did not attempt to go into the subject before leaving England. Major Brackenbury tells us that during the days intervening between his appointment and departure from Liverpool, Sir Garnet "drew up and sent in demands for such arms, ammunition, stores, and supplies, as seemed necessary for the conduct of an expedition, the first part of which must be entirely, or almost entirely, carried out by native allies; the second part to a great extent by European soldiers." Yet Major Brackenbury allows that Sir Garnet Wolseley made no arrangements for transport, having decided upon trusting, at all events until he should have reason for changing his opinion, to the ordinary transport animals of the country, men and women. We do not for a moment quarrel with this decision, for, to the discredit of the Colonial and War Offices, correct

information about the nature of the country and the conditions under which the campaign was to be carried on was not forthcoming. We do, however, complain that Sir Garnet did not follow Lord Napier's example, and make arrangements for organizing such transport as he might succeed in obtaining. Remiss in one matter, he was hasty in another, and, misled by information collected in England, he with some difficulty persuaded the Government to send out materials for a railway. As soon as he arrived on the coast, he found that the country, instead of being a dead level, as had been represented, was so broken and hilly that it was utterly impossible to construct a line in time to be of any use. But how was it that Sir Garnet's information was so bad? Of course he had every right to expect that the Colonial Office or the recently-formed intelligence department of the War Office would have been able to furnish him with all the knowledge procurable, but, failing such sources, he might surely have deputed one of his numerous staff to seek out people who had traversed the country between the coast and the Prah. We happen to know that there were at the time several persons in England who could have given detailed and trustworthy information, and that the slightest intimation would have induced them to communicate all they knew to Sir Garnet. Mr. Winwood Reade is as severe as Mr. Henty on Sir Garnet's treatment of the transport question. He points out that "though mules and horses would not live upon the coast for any length of time, still they might live for a month or even two months, and in that time could be turned to account." The few horses and mules which were obtained for the staff did their work well. It is a pity, therefore, that the experiment was not tried on a larger scale. Mr. Winwood Reade justly observes that Sir Garnet's excuse, "that he could not use mules because there were no regular roads," was "a strange excuse to be made by the author of the 'Soldier's Pocket-Book.'" He continues :—

"So far as concerned fighting, success was a certainty, and it only remained to secure the well-being of the transport. . . . Surely Sir Garnet should have used great care to enlist at an early date an adequate supply of labourers, and have taken some precautions against their desertion. . . . I have heard some say, 'It is not the General's business to look after the hiring of men. He cannot give his personal attention to every detail: that is the business of the Control.' But the labour question was not a detail; it was the main-spring of the whole affair. . . . It was his duty, if not as a general then as administrator of the Gold Coast, to have summoned the chiefs to a 'durbur.' . . . He should have been bountiful in matters of money if the men were supplied, and remained with the army; he should have threatened measures of coercion if the chiefs disobeyed. But instead of doing this, he retained idly under arms several thousands of the natives for more than a month, and those fighting men that were converted into carriers were converted informally. Then these carriers were not properly organized; they were not arranged into companies, each under its own officer, who might look after them, punish them, and attend to their complaints. They were not always paid with regularity; they were not always fed when they were hungry."

Not till early in December were the General's eyes opened. He then demanded from the chiefs 5,000 men to act as carriers, and threatened that if they were not forthcoming, he would send the British regiments home,

and give up the expedition: but according to Mr. Reade, the Fantee chiefs would have liked nothing better, for they were safe from an Ashantee invasion for ten years to come, and did not like the idea of any more fighting. When Col. Colley came out, matters had almost come to a standstill in the way of transport, and Sir Garnet at length proceeded to act as he should have acted six weeks earlier. He took the transport out of the hands of the over-worked Control and gave it to Colley, and, moreover, allowed the latter to use coercive measures of a strong nature to ensure success. For instance, Colley was permitted to burn villages which would not obey his orders. "To Colley," says Mr. Reade, "it is due that Coomassie was taken when it was; had it not been for him there would have been more delay; and delay in Africa is death. . . . As it was, we shall see that, in spite of Colley's noble exertions, the question of supplies never ceased to retard the advance, and finally hastened the return of the army." Mr. Reade has written with a somewhat bitter pen concerning Sir Garnet's doings; and, indeed, his book, immediately after it was first issued, was called in and amended, because it was too acrimonious. But it is not only Mr. Reade who speaks strongly of the General's neglect of the transport question. We have seen what Mr. Henty, a gentleman of experience, and one who writes throughout in a temperate, impartial manner says on that subject. Mr. Stanley also speaks of the General's "apparent inattention to transport matters." Mr. Boyle, too, who has written a simple chronicle rather than a critical history of the war, mentions here and there, incidentally, facts which show how much the transport service had been neglected.

Another accusation made against Sir Garnet Wolseley is that he bungled in diplomacy, and that he failed to appreciate the native character. Mr. Boyle, who is not unfavourably disposed towards the General, gives an instance of this. Lieut. Pollard, R.N., was one of the officers stationed at Abracampa, and being no diplomatist, but simply a straightforward, clear-headed sailor, he insisted on the natives performing the work which they had undertaken; but we will tell the story in Mr. Boyle's own words :—

"Yesterday Lieut. Pollard, R.N., was recalled, and proceeded to Dunquah the same evening—a perilous journey. His offence is rank against the precious majesty of Abra, and that doughty monarch has the influence to avenge himself. Lieut. Pollard, standing five feet five, threatened to punch the royal head towering above him at a height of six feet four. His majesty burst into tears, and lodged a complaint with Major Russell, who was bound to forward it. Mr. Pollard alleges that the King is injuring the defence by his cowardice, laziness, and drunken habits. Perhaps it is not the best way of correcting him to threaten a black eye, but let me point out that some allowance is due in a hot climate, and, moreover, the threat was not carried into effect. I must now give a few words to the King of Abra. . . . He used to drink vast quantities of palm wine, which very thoroughly intoxicates for a time. I would not hint that our King was above consuming other liquors, for no statement could be more opposed to the truth. He would drink whatever was offered him, he would smoke any pipe lying on the table, and he would prig tobacco from white or black with equal condescension. . . . Such was the King of Abra, now dead. Before decease, however, he found an oppor-

tunity of showing his gratitude to England for the preservation of his life and territory. When the Ashantees fled, he flatly refused to pursue, and when 600 carriers were assessed as his contribution, he supplied 150. But on the strength of Philistine height, prominent nose, and gentle eyes, he found people who believed in him to the last. Amongst them was not Lieut. Pollard, who paid the penalty."

Mr. Reade is always harping on Sir Garnet's diplomatic mistakes, and though his animus is apparent, yet it must be confessed that he has some grounds for his strictures. Mr. Reade thus expresses himself concerning Sir Garnet Wolsley's conduct:—

"His instructions had been at first not to invade Ashantee if he could help it; to make peace if possible without crossing the Prah. . . I have since learnt from a reliable source that Sir Garnet's instructions were quite in accordance with his own personal wishes and views. *He did not want to fight.* He had made his reputation as a soldier, and now aspired to be a diplomatist. But he was matched against men compared with whom he was merely a child. . . In such a land as Ashantee the kings and chiefs are profoundly skilled in the arts of diplomacy. Their weapon of offence is treachery, their weapon of defence suspicion. . . Opposed to them was a man who could practise some trifling little devices, but who felt himself bound by the laws of honour, and who, so far from being distrustful and suspicious, possessed a fatal facility for believing whatever he wished."

Mr. Reade considers that he was wrong in exhibiting the Gatling to the Ashantee envoys, that he ought not to have delayed the latter till the bridge was finished, and that he erred in sending the Naval Brigade "on a make-believe march along the road." Mr. Reade is also of opinion that Sir Garnet should not have proved to the King that he had no time to spare. "Evidently it was the proper policy to make these dilatory people suppose that we were not ready to invade. But Sir Garnet thought that the Gatling and the advance of the white men would frighten the King into peace." In fact, if we may believe Mr. Reade, the General entered on something like a game of brag with Coffee Calcalli, and was, as might have been expected, worsted. With some reason, Mr. Reade remarks:—

"It is not customary for a General to write to the enemy and tell him where he is going to be attacked, and where he had better send his troops. . . . But . . . Sir Garnet Wolsley . . . informed him he intended to invade Ashantee from four points at once. This announcement was also made with a view to avert war, and to obtain the peaceful submission of the king. . . . His military achievements on the Protectorate had not been of a brilliant kind. The attack on Essaman was brilliant in its way, but that was only a small affair. His attempt to shoot the Ashantees flying, to attack their divided columns in retreat, had been a ludicrous fiasco. At Abakampa he had shown himself deficient; and when the merest luck gave him a showy success, he turned from a flying enemy, and returned to Cape Coast. He did not attack the Ashantees as they were crossing the Prah. Then, as to organization, he had bungled his transport, his published arrangements had been altered and postponed; one of his regiments, boiling with rage, had been re-embarked on account of the breakdown in the contest. Nothing, in fact, could save his reputation, except a great victory."

Mr. Reade attributes much of this to the weak and faltering instructions which Sir G. Wolsley appears to have received. Sir Garnet was directed, "to conduct the invasion of Ashantee with all possible politeness and humanity." Lord Kimberley ordered the

King of Ashantee to be metaphorically flogged, "but Sir Garnet must not flog him too hard. . . . Sir Garnet faithfully tried to carry out these instructions, and did even more. He patted the King with one hand, and flogged him with the other."

Again,—

"When the captives made their appearance at Fomena, with a letter from the King, stating that he would make Amanquatia pay the indemnity, Sir Garnet Wolsley seems to have taken for granted that there would not be any more fighting. That was what he wished, and that was what he believed. Although in a few days he would certainly know whether the King was acting in good faith, he, on this mere promise of a savage noted for his treachery, composed a telegram in cipher, and sent it to the coast with an order to the same naval officer to despatch it by the fast steamship Sarmatian to Gibraltar. Not a moment was to be lost. The telegram arrived in England, and shed a brief and delusive gleam over the last days of Mr. Gladstone's ministry. . . . When the news came of the five days' fighting, and the great battle Amofoful, the effect on the mind of the public must have resembled that which is produced by a practical joke."

Whether we agree with this statement or not, we think that there can be little doubt that Sir Garnet Wolsley made a mistake when he gave the order on first entering the Ashantee country, to the effect that our troops were not to fire first. Owing to this order, Capt. Nicoll lost his life. On the day of this officer's death, Col. Wood also was placed in ambush on the road, by which a party of the Ashantees were expected to retreat:—

"Col. Wood received orders not to fire first. Imagine an ambuscade with orders not to fire first! Happily, the Ashantees did not retreat so far, or perhaps, another officer's life would have been sacrificed."

Those who wish to look at both sides of the question should read Major Brackenbury's able and critical history of the war. It must, however, be remembered that Major Brackenbury can hardly be considered free from bias in favour of his General. On the other hand, Mr. Winwood Reade is equally prejudiced against him. The works of Messrs. Stanley, Henty, and Boyle are exposed to no such imputation, and, while thoroughly outspoken, are evidently quite impartial. Apart from his merits as an historian, Mr. Stanley possesses humour, which breaks forth on the slightest provocation. Sir Garnet Wolsley, in his 'Soldier's Pocket-Book,' speaks of newspaper correspondents as "those pests of modern armies," and, though ever courteous and hospitable to the representatives of the press on the Gold Coast, he observed the most useless mystery in his dealings with them. It need hardly be added that his staff took the cue. Mr. Stanley's opinion of Sir Garnet, however, is, that if he had not been a soldier, he would have made "a first-class special correspondent." It is not a little singular that, notwithstanding all Sir Garnet's dislike to press men, his own military secretary and his private secretary acted as special correspondents to two London papers during the campaign "in addition," as orders in India say, "to their other duties."

A noticeable feature in Major Brackenbury's book is an ill-concealed jealousy of Capt. Glover, and a disposition to undervalue the important effect produced by the co-operation of that officer. The other authors render, how-

ever, full justice to Capt. Glover, his second in command Mr. Goldsworthy, and the remainder of the small Volta staff. Mr. Winwood Reade, speaking on the subject, says:—

"Capt. Glover has indignantly denied that there was any want of cordiality between Sir Garnet and himself. I do not say there was any want of cordiality, but I am certain of this, that they both wished each other at the devil. They did not entertain these kindly sentiments as man to man, but as commander to commander, and it could not well be otherwise. For Glover began his work as Commander-in-Chief with no one to give him orders except Lord Kimberley. All of a sudden he finds another man placed over his head. This was not agreeable. On the other hand, Sir G. Wolsley was appointed to the supreme military command and conduct of the Ashantee war; but he finds another commander operating against the enemy, and his relations to that commander are undefined and obscure. He was appointed Governor of the Gold Coast; but a vast region of the Gold Coast is 'Taboo'; he cannot enlist, fighting men or carriers without poaching on Glover's preserves."

In short, both were in an utterly false position. The writer of this article has conversed with officers of both Glover's and Wolsley's forces, and he can endorse Mr. Reade's statement as to the feeling, if not between the two commanders themselves, at least between their staffs. In such a matter the staff generally follows the lead of its chief. Another remarkable point is, that Major Brackenbury, though writing a quasi-official history of the war, scarcely mentions Mr. Goldsworthy's name, and does not even allude to his brilliant and skilful operations in the Trans-Volta district. Yet, when Capt. Glover was summoned to the Prah, he left behind in command of the tribes—numbering some 12,000 men—Mr. Goldsworthy, who was only assisted by two other European officers. He had no trained Houssas with him, and the natives were slothful, insolent, and cowardly. By dint of judicious severity, and by force of personal character, he succeeded in turning the wretched rabble at his disposal to such account that he won three general actions. Surely such an episode in the campaign deserved some notice at the hands of a writer who professes to give a complete history of the war. Major Brackenbury, however, only follows the example of his chief, who carefully avoided any mention of Mr. Goldsworthy, and maintained complete silence on that gentleman's conspicuous gallantry in his last action, where alone he charged fifty of the enemy, and was severely wounded while doing so.

The Life of Christ. By F. W. Farrar, D.D. 2 vols. (Cassell, Petter & Galpin.)

THE life of Christ appears to be a subject of increasing and permanent interest among all who study the history of the world or the records of Revelation. Inexhaustible in itself, it will ever retain its importance. The variety of treatment it admits of corresponds with the many-sided character which forms the centre of the whole. We may, therefore, expect a continued stream of publications, all occupied with the course of One who, even the most extreme sceptics allow, has influenced humanity immeasurably more than any single person that has appeared on earth.

Dr. Farrar has boldly attempted the theme discussed by able writers. His 'Life of

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Christ' is not a critical one. It is simply descriptive and pictorial. Assuming that the Four Gospels are the authentic productions of those whose names they bear, and that their accounts are both truthful and substantially accurate, he endeavours to weave a connected narrative by piecing their parts into one another. As the histories are fragmentary and unchronological, the manipulation required for their incorporation into a harmonious whole is by no means easy. The book is essentially popular, though professedly based on a study of the Greek Gospels with the aid of the many treatises which have already appeared in explanation of them. Its oratorical delineation is its chief excellence, though the rhetoric is excessive and artificial, often far-fetched and fanciful. Indeed, the book is rather a series of flowery sermons on the life of Jesus than a sober portraiture. Picture follows picture as the painter throws in imaginative touches, till the reader, dazzled with the gaudy glitter, sighs for repose. The author's fancy is vivid. He is a master of words, and uses them most lavishly. They are beautiful; but beauty itself palls by superfluity; and not without a sense of relief does the reader arrive at the end of the two bulky volumes after traversing the gorgeous path along which he has been led. Feasted with a banquet of fine sentences, he is not truly satisfied. The point of view is the apologetic. The author is an orthodox Churchman, holding the opinions of Christ and His mission common to such as he. He is also a scholarly man, who has read much, and can turn the results of his reading to good account. He forms his own opinion and states it fairly, though he cannot be termed a theologian proper, a profound thinker, or a good critic. We can imagine the delight with which many pious Christians will peruse the glowing descriptions here presented, unconscious of difficulties, unwilling to be disturbed with doubts, or fondly believing that all has been settled on a smooth foundation by the reverent carefulness of such advocates as Dr. Farrar. The tone of the publication is excellent, its spirit and aim praiseworthy. The author has fulfilled his purpose to write a sermonizing life of Jesus, drawn from the narratives of the four Evangelists viewed as supplementing one another. We could have wished it less florid in style, less interspersed with quotations poetical and otherwise,—we could have dispensed with many descriptions of the feelings and thoughts in the bosom of Jesus, of the motives and desires assigned to the disciples as well as others with whom the Redeemer came into contact; but the portraiture is fuller if more fanciful in consequence—the oratory rolls over a larger area. The author puts graphic touches into the narratives, educes much out of little or nothing, and finds a selection of words where none was intended. Nothing seems to us farther from the mind of the Evangelists, or more incongruous with the way in which the Gospels grew into their present form, than to suppose words carefully chosen to express shades of meaning. The system of interpreting the New Testament on this basis, with its minute attention to prepositions, particles, cases, and compound verbs, is out of place. The sacred writers were not intent on style; their great object was to inculcate ideas in plain diction. Thus it is preposterous to assume that the

καὶ ἰδοὺ of Matthew xvii. 3, shows the intensity of the impression which the scene had made on the imagination of those who witnessed it; for the same phrase is common both in St. Matthew and St. Luke.

As the present life of Jesus is popular, not critical, it must be taken for what it is, not what it might or should be. It is accompanied, however, by notes, which are often of a critical nature, leading the reader to think that the text is based upon a thorough examination of the sources. These notes betray extensive reading rather than ability; and might have been omitted without disadvantage. As it is, they are somewhat incongruous, harmonizing ill with the rhetorical descriptions which they are supposed to prop or to justify. The purely critical element in them is of small value. Deficiency of analysis lurks under the verbiage. The authors who appear to have had most influence upon him are not the best: Lange and Stier, the Bible dictionaries edited by Drs. Smith and Kitto, Alford, Ewald, Ebrard, Sepp, &c. Meyer is used occasionally; and information of a certain sort is picked out of Keim, a critic from whom our author is widely separated. There are also certain favourites, men of his own college, who are industriously lauded. Naturally enough, De Wette has been neglected; Strauss is rarely mentioned, and then with disapprobation; Scholten is never alluded to. Had the author not slurred over difficulties, he must have given some attention to these last. But perfunctory books were sufficient for his purpose; his object did not require others. It is curious to see how placidly he slides over perplexing problems; how summarily he pronounces upon them; how easily he is satisfied with results abandoned by the best critics. In one sense, therefore, the work is a hindrance to the course of that earnest criticism which has set itself to the task of separating the genuine sayings of Christ from later obscurations of them, and of tracing the development of the Messianic as well as other ideas. It is a hindrance to the perception of the real diversities in the evangelistic narratives, to an examination of the *genesis* of the Gospels. All harmonizing accounts are more or less artificial and forced. But much consideration cannot attach to oratorical effusions written to uphold an aspect of the Gospels which has been rudely discountenanced in the present day. Doubtless the writer has tried to be impartial. But it is easy to see that he has looked chiefly at one side of the subject, one set of authorities, the prevailing type of belief, all but ignoring sagacious men whose views are widely divergent. He moves in trammels, though he may not think so. The following is a fair specimen of the text:—

"Why is it that ye were seeking me? Did ye not know that I must be about my Father's business?"—This answer, so divinely natural, so sublimely noble, bears upon itself the certain stamp of authenticity. The conflict of thoughts which it implies; the half-veiled astonishment which it expresses that they should so little understand Him; the perfect dignity, and yet the perfect humility which it combines, lie wholly beyond the possibility of invention. It is in accordance, too, with all His ministry—in accordance with that utterance to the tempter, 'Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God,' and with that quiet answer to the disciples by the well of Samaria, 'My meat is to do the will of Him that sent me, and to finish His

work.' Mary had said unto Him, 'Thy father,' but in His reply He recognizes, and henceforth He knows, no father except His Father in heaven. In the 'Did ye not know,' He delicately recalls to them the fading memory of all that they *did* know; and in that 'I must,' He lays down the sacred law of self-sacrifice by which He was to walk, even unto the death upon the cross. 'And they understood not the saying which He spake unto them,' They—even they—even the old man who had protected His infancy, and the mother who knew the awful secret of His birth—understood not, that is, not in their *deeper* sense, the significance of those quiet words. Strange and mournful commentary on the first recorded utterance of the youthful Saviour, spoken to those who were nearest and dearest to Him on earth! Strange, but mournfully prophetic of all His life:—'He was in the world, and the world was made by Him, and the world knew Him not. He came unto His own, and His own received Him not.' And yet, though the consciousness of His Divine parentage was thus clearly present in His mind—though one ray from the glory of His hidden majesty had thus unmistakably flashed forth—in all dutiful simplicity and holy obedience 'He went down with them, and came to Nazareth, and was subject unto them.'

Instances of special pleading might be given were it needful on the present occasion, and of diluted paraphrase which spoils the simplicity of the original words, as in speaking of Jesus's "eyes streaming with silent tears," for he *wept*. Perfect silence is maintained about Nazareth being regarded as Jesus's birthplace rather than Bethlehem. The genealogists of St. Matthew and St. Luke agree, for has not a bishop, Lord Arthur Hervey, demonstrated their harmony? The census of Quirinus in St. Luke is accurate, for Zumpt has proved the thing, though later critics have pointed out a serious flaw in Zumpt's reasoning. The temptation of Christ is dealt with hesitatingly; and an old edition of Ullmann is quoted, although that writer changed his mind in the edition published after he became a prelate. As to demoniacal possession, the author speaks without decision. He hesitates on the point. Especially does he leave us in the dark as to the delicate question whether Christ himself believed in its reality. About the miracle of the demoniacs and the swine he speaks vaguely and fences. Two Bethanys are at once assumed; and the eschatological discourse in Matthew xxiv. is not explained. Miracles are treated of in a few commonplaces, in pp. 168, 169 of the first volume. Of course, Dr. Farrar is a firm believer in the authenticity of the fourth Gospel, for Mr. Sanday has powerfully shown it. He holds the authenticity of Peter's second epistle, out-Calvin Calvin in this respect. The accounts of the trial and resurrection of Jesus, which present great difficulties, are insufficiently treated; though the author labours to make them consistent. The chapter headed "The Last Supper" is particularly faulty, because it proceeds on the assumption that St. John corrects the Synoptists. Though the tenth Excursus is devoted to showing that amid conflicting testimonies strict accuracy rests with John, the writer fails to throw light upon the subject, while heaping together a number of observations evincing no firm grasp of the subject. Influenced, apparently, by Ebrard more than any other, he is probably unaware of the refutation which this bold commentator has received. We fear that acute readers will not entertain a favourable opinion of the author's competency to

solve difficulties, or of his perception in comprehending them. His method is unsatisfactory, because his whole standpoint makes it so. Unfitted to be a guide through the Gospels, Dr. Farrar can discourse on the parables and miracles of our Lord with eloquence. He can appreciate the beauty of a life unspotted with sin, the divinity of a character such as has never appeared on earth; but fails in profound insight into the Gospels, in reconciling what cannot be harmonized, in weaving St. John's Gospel into the Synoptists without force.

It is remarkable that so good a Greek scholar should translate Matthew xx. 23, "not mine to give, *except to those for whom it is prepared of my Father.*" The received version is right; the proposed one wrong. The explanation, too, given of John ix. 3, founded on the *metabatic* force of *iva*, is incorrect. Even if such were ever the alleged use of the conjunction in the New Testament (which we do not admit), there is no doubt that the sense of it here is, *in order that*. Sometimes a contradiction is removed by the arbitrary insertion of a statement alien to the sacred texts, *e. g.* in bringing John xix. 25 into harmony with Matthew xxvii. 56, Mark xv. 40, where it is quietly said that "some of the women, as the hours advanced, stole nearer and nearer to the cross," &c. The same had been already said by Lücke and Olshausen, contrary to the synoptical account which puts the women's standing afar off at the end of the whole scene. Dr. Farrar also states the possibility of the darkness at the crucifixion being a *local gloom* which hung over the city and its immediate neighbourhood, contrary to St. Matthew's *ἐν τῇ πόλει τὴν γῆν, over the whole earth*. In explaining away Matthew xxvii. 52, 53, by attributing the opening of graves and resurrection of saints to the *imagination* of many, he forgets his repeated assertion of St. Matthew being an eye-witness of what is described by him. In stepping out of his way to give the true version of Isaiah ix. 1, he fails, and translates erroneously; for the prophecy runs, "As the former time brought into reproach the land of Zebulun and the land of Naphtali; so the latter time hath brought it into honour," &c. The adducing, too, of critical authorities and various readings in the text might well have been omitted, with a bare reference to Tischendorf; for the orator is not at home in the matter, sometimes citing D for Δ, or attributing a wrong reading to Griesbach, as in Mark vii. 26.

It would be a useful thing if Dr. Farrar were to explain the precise difference between *accuracy* and *truth* in the Evangelical narratives, for it is obscure. He sometimes admits a departure from the former, not from the latter, in the case of the Evangelists; but he is put to shifts, and cannot altogether hide his embarrassment. It is impossible to think that he has studied the Gospels with all the patient desire to apprehend every question in or about them necessary to their right understanding. He presents little more than one side of them, glancing occasionally at the other, and not always in the fairest way. We set small store on his favourite commentators. Their day is past in the critical world. His own book is retrogressive, obscuring those grave questions which earnest men are trying to solve, so that the truth of Christianity may rest on the divine teaching and life of Jesus.

Into their province preachers should not intrude, except to learn, else they may possibly swell those "incredulous murmurs of an impatient scepticism," which the author justly stigmatizes as the enemy of faith.

THE NORMANS IN ENGLAND.

The Norman People. (H. S. King & Co.)

The Conqueror and his Companions. By J. R. Planché. 2 vols. (Tinsley Brothers.)

THESE two works, which we notice together because of the close relation between their subjects, in almost all respects except their subjects differ widely from each other. Each is ably written in its way. Each is worth reading; but the one requires a critical and sceptical eye, the other may be perused with more pleasure and less perplexity. The former is, in a sense, an ethnological and genealogical production, derived largely from old deeds, Exchequer Rolls, &c.; the latter is historical and biographical, ignores ethnology more than genealogy, is sketchy, and only too brief in the discussion of historical difficulties and in analysis of character. The former is wildly theoretical; the latter, in the main, deals with facts or supposed facts, and wisely refrains from that "use of imagination in science" which some authorities seem disposed to encourage.

The author of 'The Norman People,' who, for reasons which are doubtless sufficient, withholds his name, embarks upon the bold and singular enterprise of proving that among the people of England, as we find them to-day, are as many Normans as English—that at least one-third of the population is of genuine Norman origin, the remaining two-thirds being about equally divided between Danes and English. A third only, therefore, of the so-named English people are really of Saxon blood. Our historians and ethnologists have hitherto completely, though ignorantly, deceived us as to our race-relations. The Norman people, of true Scandinavian blood, ever since the Conquest, have continued to flourish among us without our knowing it. Gibbon, in declaring that these adventurous people, "who had raised so many trophies in France, England, and Ireland, in Apulia, Sicily, and the East, were lost in victory and servitude among the vanquished nations," was the victim of an hallucination. The fact is, according to our author, that the Norman tide flooded our shores in far greater volume than history has represented. The traditional 60,000 accompanying the Conqueror must be indefinitely augmented. The Normans came in "as a nation" in countless numbers, and settled permanently all over the land. Our author does not stay to inquire how it was that Normandy still continued a well-peopled and wealthy duchy, ruled over by William and his successors. We must take it that the people came over *en masse*, never to return, dislodging Saxon, Dane, and Briton, and assuming a sway and national prominence which have never ceased. The author of this book sees them everywhere; not among the great people merely who are proud to declare that their ancestors "came in with the Conqueror," but among the middle class, strong in hand and mind, the Bakers and Barkers, the Smiths and Carpenters; wherever

there is spirit, sinew, and force, there, almost as a matter of certainty, are to be found representatives by direct descent of the peerless race introduced by the Bastard. If we grant the premisses laid down, and the method of treatment adopted by the author, we must receive a great part of this astounding doctrine as true; we must believe, *e. g.*, that in our peerage of 550 families, more or less, "the Norman limb rises to 400, the Anglo-Saxon and Danish peerage rising at the same time to the number of 25; so that the Norman would be to the Anglo-Saxon and Danish as about 16 to 1." As, of course, ought to be the case, the proportion of Norman blood among the untitled gentry, the general middle class, and the industrial thousands, is not so large; but in all these also it is respectable, and, if we have only faith in our author's method of proof, clearly ascertainable.

The fate of the People of England is surely a hard one. In truth, we are tempted to ask whether there be in existence a nation of Englishmen at all. History and science, chronicles and manuscripts, are tortured to prove that we are not what we seem, but quite a different thing,—possibly a mere projection of the Ego, such as is the whole external world in the creed of some thinkers. One contends, with a formidable array of documents and facts, that the English are not in origin Germanic except in small degree, that their blood and character are in large degree Ancient British or Cymric, and that they are properly to be designated a Celto-Teuton or British race, and by no means Anglo-Saxon. Another asserts, with little argument and less history, that the people of England are the undefiled offspring of the Low Dutch, and that their language has never been anything else than Low Dutch. Now we are told that the English are neither English, British, nor Saxon, but virtually, and for all high purposes, Norman,—instinct with Norman genius, powerful with Norman nerve, highminded with Norman chivalry. It is allowed that we hold a small and insignificant amount of Celtic, and a larger amount of Saxon and Danish, blood, but the strength and flower, the puissance and glory, of the nation are things that belong to the mighty and unapproachable Norman race. The book hinges throughout upon this idea. Its great virtue lies in this consistent adherence to an intelligible theorem, and, if we are to speak of defects, its great defect is the utter inconsequentiality of its reasoning. The whole superstructure rests upon names. We are asked to believe that every third person in England is a descendant of the immigrants and heroes of the Conquest, not because he is genealogically proved to be such, but because he bears a name which, by some legerdemain of etymology, interpretation, or translation, may be made out to have a slight similarity to names found in records of the Conquest or of Normandy,—a method that would convert any personal appellation under the sun, be it European, Asiatic, American Indian, or other, into a good French, Welsh, German, or other name, as desired. The author has boldly gone for his modern Norman names to the London Post-Office Directory, and discovered that one out of every three of the names there found is unquestionably of Norman origin. He has, unfortunately, completely ignored the fact that modern surnames, being so recent, are no guide as to national descent

from times anterior to their use. On the contrary, probably through oversight, he assumes the continuity of surnames from the age of the Conquest downwards, and this vitiates the whole argument of his book. Before hereditary surnames came into use in England, men were distinguished from their fellows by some personal peculiarity or employment, or by residence. One John was called "the Smith," another John "the Carpenter." One was Gurth of the Vale, another Gurth of the Wood. So it was in France, and all other countries; and so it is in general practice in many districts of England to this day. But to argue that Henry "the Smith" in England was related in anything except trade to Henricus Faber in some old Latin deed in Neustria, or to Heinrich Schmidt in the army of Gustavus Adolphus, would be the height of folly. And this is precisely what is done throughout in "The Norman People." The very name Smith, "arising from an important industry," is transferred in an instant from the Saxon into the Norman-French domain, not by the rational process of tracing it back genealogically to a first Continental "Smith," but because "Faber" or "Le Fevre" existed as a personal definition among the French. The Carpenters are not to be considered Saxon or Anglian, for there once existed a William Carpentarius in Normandy, and Durand Carpentarius was a tenant *in capite* in Norfolk in 1086. The Taylors are likewise denied the privilege of Saxon origin for the reason that we find tailors in Normandy. There was in that country in 1180 a "Rainold Tailor or Tailleur." It is useless again to suggest that Saxons, French, and Normans, all having workers in different trades, gave names according to avocations, and that the coincidence of appellations thus arising has no reference to natural descent. It is sufficient to our author to find in the Norman-French or Mediæval Latin a name (Pavo) signifying Peacock, to make him declare that all English persons called Peacock come from Normandy. Christmas, in his estimation, is a Norman name, because by translation we find it in Noel. Cakebread is not English, but "probably a corruption of Calcebued," a Radulphus of that name being found in a Norman document of A.D. 1180. The slightest attempt at genealogical verification would have demonstrated to the author the futility of his method and the baselessness of his conclusions. If two persons living, one in modern, one in ancient or mediæval times, are to be considered blood relations from the accident of bearing names of similar form or import, then is any Taylor not only a relation of any Le Tailleur, but of any Schneider, all the Blacks are of the ilk of all the Schwartzes and of all the Le Noirs, and not only the Gabriels, but the Goodmans, Godmans, and Gottmanns may be encouraged to claim consanguinity with Gabriel. Some in our day of "development" theories may deny that every human being is a son of Adam, but we may rely upon the Adamite lineage of at least all the "Manns," and the Abrahamic lineage of all the "Faithfuls." Our author makes all the Fowlers to be Normans, in consequence of there having been a Rainerus Auceps (bird-catcher) in Normandy in 1198, and a Gamel Auceps paying a fine in York in 1158. The present revolt of the agricultural labourers is, strange to say, under

Norman guidance. "Even now, agricultural labourers and coal-miners cannot combine for objects which demand the exercise of practical ability without finding themselves led by those who, though in humble stations, bear names of undoubted Norman origin," for Arch is only a modern reflection of "De Arques, Viscounts of Arques and Rouen,"—a piece of information which will not only be new, but probably interesting to the hero of the revolt.

It is not always necessary, according to the "constructive principles" adopted in "The Norman People," that, in order to identify a modern family with a Norman one of the eleventh century, the names should, either in form or signification, be the same or even very similar. Shakspeare, a treasured name usually considered Saxon, so far from containing any allusion to "shaking" or to "spear," is a corruption, it now appears, of the Neustrian Sacespee or Sakespee, "which occurs several times in the Norman records of 1180-1200," and "in 1195 Roger Sake espee paid a fine of 10s. in the baillivy of the Caux near Lillebonne." If there appear an awkward dissimilarity between this Sake espee and our Shakspeare, it is only in appearance, and can with a little effort be got rid of. The reasoning on so crucial a point is very peculiar. "The name of Sake espee, thus found in Normandy, is one which, although its termination is French, can scarcely be supposed to be of Norman origin. It is impossible to make sense out of this name or to comprehend it as it stands. We may infer, therefore, that it is a corruption of another name, and an English name. That name appears to have been 'Saxby,' derived from the manor of that name in Leicestershire, which, according to Nicholls, was written in ancient deeds 'Saxeby, Shakesby, Sasby.' The name of Shakspeare is an English corruption of the same name, and is nowhere to be found prior to the fifteenth century." So off goes our Shakspeare from the roll of Englishmen, as an "English corruption" of an admittedly "English name," but an English name derived from Normandy!

It is not to be wondered at, if by this mode of paring, crushing, and mixing, Saxon, English, Breton, Cymric, and other names, are brought within the Norman category, and that, having settled the peerage, our author should be able to speak of his conclusions respecting the fief-holders and commonalty generally, thus:—

"A close inspection of the names of the tenantry in English manors and in English towns in the thirteenth century (being the earliest date at which we become acquainted with the details) was instituted, and it proved that in some cases the Norman names of the tenantry amounted to above, and in others to less than a moiety of the whole, and generally to about a moiety. . . . Similar cases of Norman names presented themselves in cities and boroughs in similar abundance."

We have indicated what we consider the capital and fatal error into which the author, amid much industry and research, has fallen—the taking of mere names as evidence of race. He nowhere betrays the smallest suspicion that the principle he follows is radically misleading, and capable of itself of proving nothing whatever. It has also unaccountably escaped his attention that the Normans, when they assumed power in this country and introduced their language, dealt with the Saxon and British names (none of which at the time was a surname) as was most convenient to

themselves, translating them in a manner into their own tongue or into a corrupt Latin, or giving men original names, in French form, according to locality, trade, or holding. Thus genuine Saxons or English would, in outward seeming, become to readers of the records then written proper Normans, and would soon come themselves to encourage the delusion, in order to share in the glory of the conquering race. This Norman name-giving is palpable in Domesday and in other documents of the period. It is from overlooking this simple fact that our author concludes so unreasonably "that probably not less than a moiety of the free classes in England continued to be Normans in the reign of Edward the First."

Possessed of a Dryasdust habit of poring over registers and chartularies—a useful habit if placed under proper check—and too much neglecting the teaching of history, and the philosophic estimate of facts, the author has been led to see in England only the descendants of three peoples, the Saxons, Danes, and Normans. He forgets, or does not sufficiently consider that there was in Britain a race of men prior to all these, and that this race was never obliterated, never expelled, but entered largely into combination with, and so far Celticised, the Teutonic Conquerors. He also forgets that even in William the Bastard's army, his own pages being witnesses, a large proportion of barons, knights, and common soldiers, consisted of Bretons, Anjevins, and men from other Celtic dukedoms of Gaul, and that all these melted into the general mass of settlers under the name, but not with the blood of "Normans." They are all, to the author, as good Normans as if they had not been Celts. Thus Amherst, Ancell, Annesley, Bligh, Blews, Breton, Breese, with hosts of others, by a stroke of the wand, are changed into a different race. Why should it be forgotten that the people William ruled in Normandy were themselves but in small part of Scandinavian origin?

The work is divided into two parts. The first, consisting of seven chapters, and occupying 129 pp., treats of the manner in which the "discovery" was made, that Norman blood is so abundant in modern England; of the "national" character of the Norman settlement; of the Danish settlements; and of the "Gothic" origin of Normans, Danes, and Anglo-Saxons. The second and much larger part is a kind of dictionary of names, with notes and citations in proof. This part cannot have been compiled without labour altogether disproportionate to the amount it has added to our ethnological knowledge.

'The Conqueror and his Companions,' as might be expected from Mr. Planché's aptitudes, is a popular account of the heroes of Hastings, dashed with an amount of antiquarian flavour, just sufficient to make it palatable to the learned in such matters. The effort to make a readable book is unconcealed, but among the multitude of facts already familiar to the historical reader lie scattered some pieces of novel information, and some ingenious and shrewd criticisms. The author has not trusted implicitly every chronicler, but has compared and tested, and accepted in several instances only carefully winnowed results. The Roll of Battle Abbey stands out before us in its true character of dubious authenticity, and Mr. Planché has not

in all cases allowed himself to be fettered by that record in deciding who were and who were not "Companions" of the Conqueror. The Roll contained 645 names of William's alleged brethren in arms, but many of these, as is notorious, were added through the course of years to please the vanity of aspiring families, and at the same time fill the coffers of the monks. One of the lists, that published in Leland's 'Collectanea,' gives only 498. Duchesne's list, based upon the Abbey records, contains 405. The Catalogue in Brompton's Chronicle has 245 only. The modern French archaeologists, M. de Magny and M. Delish, have been content to stop, the former at 425, the latter at 485. To select real companions of the Conqueror from lists which thus contained no little supposititious matter, required care, and the only safe way was to choose names which were entirely indubitable. Mr. Planché has relied chiefly upon Wace's 'Roman de Rou,' and has compared, often minutely, the pages of Guillaume de Poitiers, Ordericus Vitalis, Robert du Mont, and Benoît de St. Maur. The Conqueror himself is, of course, the chief and commanding figure in this gallery of portraits. Among the seventy-five Companions noticed, some very briefly, because little is really known concerning them, the chief are Odo, the Bishop of Bayeux, Eudes de Champagne, William de Warren, Robert Comte de Mortain, Eustace the Second, Comte de Boulogne, Walter Giffard, Hugh de Montfort, William Fitz Osbern, Roger de Montgomeri, Robert de Beaumont, Hugh de Mortemer, Richard Comte d'Evreux, Robert Comte d'Eu, Alain Fergant, Raoul de Gael, Hugh d'Avranches, Humphrey de Bohun, Robert Marmion, William de Percy.

The story of William the Bastard's life and character, already a hundred times told, has been well and truly related in these pages. Like most men of intelligence and conscience who have passed judgment on that strange career of blood and selfishness, Mr. Planché has scarcely a favourable word to utter. After detailing the sickening account of the death and burial, he says, "I leave the Conqueror in his grave, undazzled by his brilliant achievements in the field, admitting the astuteness of his policy, and regretting that in the whole of his life I have been unable to discover the least trait of magnanimity, the least indication of one truly humane and generous feeling." The chapter on Odo, of Bayeux, is spirited and picturesque. As an instance of the care with which the book has been compiled, and of the introduction of new matter, we may mention the correction of the popular mistake respecting Alain Fergant of Brittany, who has usually been confounded with Alain le Roux, or the Red, also of Brittany. The authors of 'Recherches sur le Domesday' (1842) discovered that the Breton hero who took such prominent part in the Conquest, and was rewarded with extensive territories in the north of England as Earl of Richmond, was not Alain Fergant, or "the less," son of Hoel, Count of Bretagne, but Alain le Roux, or "the Red," son of Eudes, Count of Penthievre, by Agnes, daughter of Alain Cagnart, Count of Cornouaille, great-grandson of Richard the Second, Duke of Normandy, and a relation, therefore, of the Conqueror. But Mr. Planché, while following so far the French editors, hesitates to accept the opinion that Alain Fergant was

present at the battle of Hastings, and therefore is not prepared to include him among the Conqueror's Companions. Here, we fear, he is mistaken. Wace, whom he generally trusts, and whom he quotes on this point, declares distinctly that Alain Fergant (Fergant) joined the Conqueror in the expedition, bringing many barons from Brittany, and, previous to the battle, was appointed, jointly with De Thouars, to lead the wing of the army which was composed of Poitevins, Bretons, and the barons of Maine. Geoffrey Gaimar sings the valour of Alain and his numerous barons; and Benoît St. Maur attests,—

Bien se cumbat Alain Ferganz,
Chevalier fu proz e vaillanz;
Li Bretonz void od sei menant
Des Engleiz fait damage grant.

It is, therefore, scarcely to be doubted that Alain Fergant, who subsequently married a daughter of the Conqueror, was in the battle of Hastings. That there was also an Alain le Roux, who became Earl of Richmond, Mr. Planché, following the 'Recherches sur le Domesday,' is right in maintaining, and the only difficulty connected with the question arises from the apparent representation of the chroniclers that both Alains were presented with the Earldom of Richmond, or at least with lands in that vicinity.

It is rather remarkable that Mr. Planché nowhere touches upon the ethnological aspects of the Conquest. He seems to accept as good the settled superstition that the army led by William was properly "Norman," whereas a moderate amount of attention to the facts would convince any one to the contrary. William, himself but half a Norman by descent, won the field of Senlac, and gave a "Norman" nobility to England, through the aid of men descended from the ancient Gallic race, and it is a question yet to be solved whether those men did not vastly outnumber his truly "Norman" followers. The taste now growing for ethnological study will, by-and-by, lead to a conscientious analysis of the racial constituents of the English, and probably to a proof that we are in strictness neither a Teutonic nor a Celtic people, but a composite, whose scientific designation should be framed accordingly.

NOVELS OF THE WEEK.

The Vicar's Governess. By Dora Russell. 3 vols. (Tinsley Brothers.)

Holding Fast and Letting Go. By Brudie Brudie. 2 vols. (Cambridge, Hall.)

George Goring. By Cecil Rushton. (Morgan & Hebron.)

Clytie. By Joseph Hatton. 3 vols. (Chapman & Hall.)

Under Seal of Confession. By Averil Beaumont. 3 vols. (Low & Co.)

Rough Hewn. By Mrs. Day. 3 vols. (Hurst & Blackett.)

THE main impression produced on our mind by Miss Russell's book is one of extreme pity for the Vicar, although he is not remarkable for wisdom or amiability. Acting on the Horatian motto, he marries his housemaid, and, for the education of his second family of children, secures the services of a Miss Williams, a lady of surpassing beauty, who promptly attracts to herself the adoration of his eldest son. She finds no difficulty in re-

sponding to his affection, and the lovers are engaged to be married, when it is discovered that the fair Amy is already a wife, having deserted her husband in India, and betaken herself to her present situation in order to escape from his pursuit. It is unnecessary to enter upon the details of the story, which go to prove how estimable and how much to be pitied is the heroine, who really was so very fond of George that she had not the heart to tell him of the trifling obstacle to his happiness. A counterplot is provided in the tragic loves of a baronet, George's cousin, with a fisherman's daughter, who dies raving mad when her husband (for she has been secretly married to him) is drowned at sea. The odious Capt. Clayton commits suicide, after attempting to murder the governess,—the marriage of George and Amy being the happy result. These stirring matters take a good deal of space in the telling, and perhaps it would have been no great loss to literature had they remained untold. One or two of the characters, however,—the Vicar himself, for instance, and his good-hearted wife,—are better than their company, and save the book from being absolutely bad.

The gentlemen who play fast and loose, and generally deport themselves as lunatics, in Miss Brudie's book, are reduced to their lamentable state of mind by a provoking young widow, a gushing creature, who, in the matter of tears and fainting fits, recalls a day when languor and sentiment prevailed, and slang and strong-mindedness were unknown. Violet Vivien, fragile and well-nigh fatuous as she is, is a model of sanity and firmness when compared with the sturdy warriors who are enchanted by her charms. Here is a rhapsody to make angels weep. The speaker is a major in the army, and a married man. "Beggared, bankrupt, and fool that I was," quoth he, "to dream that I could enrich one whose life's coffers were filled to overflowing with priceless, peerless treasures. Ruined, too, utterly ruined in happiness, I knew myself to be, as he garbled on (*sic*) of your beauty, girlish innocence, and goodness. But I was still a man, I argued, and would yet be free. Had you been unhappy, I would have turned dolt, idiot, anything to serve you. I married—." The gentleman, whose escape from idiocy is so narrow, tries some very underhand dealing in order to circumvent the garbler. The lady, however, probably as the less of two evils, honours the latter with her hand, after having been reduced by her perplexities to a state of brain fever, during which the eloquent major has the grace to retire from the contest.

To arrive at the kernel of merit in the novelette of 'George Goring,' one has to penetrate such a mass of slang and bad grammar on the part of the young ladies concerned in it, as nearly to make one throw aside the volume in despair. Yet, bad as the style is, the picture of life the book presents is, unfortunately, not untrue; and, if the reader can resign himself to the jargon of a certain sort of society, there is something human to be found in it which may repay him for his trouble. The story of the heroine's love for George Goring, from whom she feels herself separated by a genuine conscientious scruple, is simply and prettily told; and the contrast presented by a refined and thoughtful pair to the fribbles and hoydens who surround them, forms of

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itself a very sufficient moral. Even Edie, too, the most repulsive of the latter class, gains a little in our estimation before the end of the book, under the purifying influence of a real attachment. In short, the deformities of the story, gross as they are, do not prevent our recognition of the author's possession of some pathetic and humorous power, which we trust on a future occasion to see better employed.

It was quite unnecessary for Mr. Hatton to inform us on the back of his title-page that a dramatic version of the story had been registered, for we had read very few pages of 'Clytie' before it was obvious not only that the story must have been written with a view to dramatic representation, but that it would want very slight alteration to adapt it to the requirements of the modern stage. When, for example, in order to inform readers of what has been going on, a young man is made to deliver long speeches to a plaster bust, and to apostrophize himself and absent persons in the second person singular, instead of the usual method being employed of direct narrative from the author to his readers, it becomes pretty clear that regard has been had to the exigencies of the stage, where the part played in old days by the messenger is now usually allotted to the soliloquizing *jeune premier*. The effect of this, which in a play is, of course, an unavoidable inconvenience, is far from satisfactory in a novel. Nor is it balanced in 'Clytie' by any other merits. The first and third volumes, contrary to the usual practice, are merely, as it were, introduction and conclusion to the second, in which all the interest, such as it is, is concentrated. We say advisedly such as it is, and our readers will know what to expect when we tell them that this interest is made to depend on an almost literal reproduction of the details of an excessively nasty trial for slander, which disgusted all decent people two or three years ago. Mr. Hatton appears to be great as a moralist, and, either in his own person, or that of his more virtuous characters, inveighs much against the immorality of people connected with theatres, and the anomalies and worse to be found in the procedure of our law courts; but, in order to find out his doubtless sound opinions on these subjects, it is necessary at the same time for the reader to renew his or her memory of the circumstances of the trial to which we have alluded. We can hardly recommend the book to any one who has no taste for the unsavoury. We wonder whether any ladies will read it, and, if so, whether they will own to having done so. If they do, it will be a curious instance of the conventional propriety which thinks it no harm to read in a novel that with which it would be ashamed to avow acquaintance so long as it had only appeared in a police report. We do not know whether it is by a piece of carelessness on the part of author or printer, or both, that Chap. XV. in the second volume is given twice over, in almost, though not quite, identical words; nor do we know where Mr. Hatton has found Magdalene College spelt 'Maudlin.' But really it is waste of time to notice small blunders in an utterly worthless book.

The character of Stella Vane, the heroine, constitutes the chief charm of the new story by the author of 'Thornicroft's Model.' In the present book the writer has redeemed the promise of last summer, and, in spite of

the dash of tragedy involved in the death of poor Alice Etheredge, has given us a story in which there are comparatively few drawbacks to the reader's enjoyment. Stella and Philip Brereton have been friends and almost lovers from their childhood; but their close acquaintance is nearly hindered from its full development by the ill-judged manoeuvring of Stella's anxious mother, who, in her misguided efforts for the establishment of her child in life, becomes as provoking as Tony Lumpkin's celebrated parent. Stella's refined and sensitive nature is repelled by this coarse assiduity, and she hesitates at an unfortunate crisis to accept the happiness which her union with her lover would have secured. On this mistake are based the misunderstandings and complications necessary to every love story. Philip becomes engaged to Alice, and Stella's magnanimity is tried by the unpleasant duty of smoothing away the difficulties which separate her lover and her friend. This part of the narrative, though well told, is a little prolix, and a decided improvement in the pace of the story is attained after the sad episode of Alice's death. That poor child's fate, which follows upon her refusal to elope with Brereton against the wishes of her parents, is for a long time involved in mystery. Brereton himself is suspected of her murder, and though, "under seal of confession," a Roman Catholic priest becomes aware of the real author of her death, it is not till Robert Stephenson, the secretary, acknowledges to him, in his private capacity, his moral responsibility for her fatal slip into the sea, that Father Vane holds himself entitled to denounce him to the authorities. One of the happiest passages in the book is the scene between Alice's parents when the true version of her death is ascertained. Dr. Etheredge, in his horror and remorse at having driven his child, as he thinks, to suicide, forms the resolution of going to China as a priest and missionary, and his faithful wife has nerved herself to leave him, and end her own days in a convent. When the load of this dreadful suspicion is taken from his mind, the doctor is led to understand more justly the cost of such a sacrifice, and his faithful wife is relieved for ever from the dread of a separation which is killing her. It is unnecessary to enumerate the instances in which the author displays an insight into character, and the touches (like that of the increased matrimonial value of Dr. Etheredge's servants after their accidental connexion with such a sensational incident as the death of Alice) which indicate observation of life; they are numerous, and are enhanced by the picturesque setting in which we find them, on the remote and stormy coast of East Northumberland.

There is a great deal of quiet purpose in Mrs. Day's writing, and her present volumes exhibit vividly the growth of a strong nature, which is improved and refined by conflict with the trials of life. Edmund Barton, like many really energetic people in uncongenial circumstances, shows symptoms of turning his activity into wrong directions. Confined to the life of a clerk in a small country town in England, he is beginning to get involved in petty dissatisfactions, and more seriously in a love affair with a girl who is no match for him in education or character. At this crisis, he conceives a real attachment for another young woman, who is above him in both respects. The

impression awakes him to a more worthy view of life, and he wrenches himself from his unpromising surroundings, and seeks a better field for his energies in the rough life of Australia. Rose Lester, who thus proves his good genius, is a pleasant specimen of womanhood (as, indeed, in their several degrees, are all the female characters), and the interlude of her attachment to Ashley, and its effect in ripening her to receive the mature affection of Barton when he returns a wiser man to the haunts of his boyhood, are very well told. The scene is laid in the Eastern Counties; and the natural features of that rather underrated region, as well as the local dialect, which we have, however, seen more thoroughly treated, are reproduced with tolerable fidelity. A certain ladylike style of punctuation, and a want of precision in some of the sentences, lessen the literary merits of what is in many respects an excellent novel.

LIST OF NEW BOOKS.

Theology.

- Elza's (A.) Minor Prophets, Vol. 2, cr. 8vo. 3/ cl.
Euchologion, Forms of Worship, 3rd edit. cr. 8vo. 6/6 cl.
Ewing's (Rt. Rev. A.) Revelation considered as Light, 2nd edit. cr. 8vo. 7/6 cl.
Leach's (J.) Epistle to the Hebrews, 8vo. 4/6 cl.
Moore, Manton and Bayley's Preaching, Three Lectures, 2/ cl.
Newman's (F. W.) Hebrew Theism, royal 8vo. 4/6 cl.
Newman's (J. H.) Sermons Preached on Various Occasions, 4th edit. cr. 8vo. 6/ cl.
Vaughan's (Rev. J.) Sermons at Brighton, 9th series, 6/ cl.

Law.

- Owen's (H.) Elementary Education Act, 1870 and 1873, 9th edit. 12mo. 6/6 cl.

Poetry.

- Cowper's Task, with Introduction, &c., by F. Storr, fcap. 2/ bds.
Malcolm and Clara, and other Poems, by Mac, 18mo. 2/ cl.
Scott's Lay of the Last Minstrel, with Introduction, &c., by J. S. Phillpotts, fcap. 2/6 cl.

History.

- Barrow's (J.) Mutiny, &c. of the Bounty, cr. 8vo. 6/ cl.
Dobson's (H. A.) Civil Service Handbook of English Literature, fcap. 3/ cl.
Patteson (J. C.), Life of, by C. M. Yonge, 3rd edit. 2 vols. 12/.
Reuss's History of Christian Theology, Vol. 2, translated by A. Harwood, 8vo. 12/ cl.
Saunders's (E. T.) Chastity of Time, sheet, 10/6.
Wheeler's (J. T.) History of India, Vol. 3, Hindú, Buddhist, and Brahmanical, 8vo. 18/ cl.

Geography.

- Cook's Tourist's Handbook for Holland, Belgium, and the Rhine, cr. 8vo. 2/6 cl.
Trollope's (A.) New South Wales and Queensland, cr. 8vo. 3/ cl.
University Atlas of Classical and Modern Geography, new edit. folio, 31/6 half morocco.

Philology.

- Livy, Selections from Books 8 and 9, with Notes by E. Calvert and R. Seward, fcap. 2/ cl.
Outline of Latin Sentence Construction, 8vo. 1/6 card.
Shakespeare Lexicon, by Dr. A. Schmidt, Vol. 1, roy. 8vo. 16/ cl.

Science.

- Braithwaite's Retrospect of Medicine, Vol. 69, 12mo. 6/ cl.
Collins's Second Grade Practical Perspective Test Papers, by T. N. Andrews, 4to. 1/6 packet.
Fenwick's (A.) Truth about Sewage, 12mo. 1/ swd.
Lucas's (J.) Horizontal Wells, royal 8vo. 10/6 cl.

General Literature.

- Black's (W.) Princess of Thule, new edit. cr. 8vo. 6/ cl.
Black's (W.) Strange Adventures of a Phæton, new ed. 6/ cl.
Burnand's (F. C.) My Time, and What I've done with It, 6/ cl.
Carlyle's Works, People's Edition, Index to, cr. 8vo. 2/ cl.
Dickens's Works, Library Ed., 'Barnaby Rudge, Vol. 1,' 10/ cl.
Edgeworth's Popular and Moral Tales, re-edited and revised by L. Valentine, 12mo. 5/ cl.
Gillmore's (P.) Prairie and Forest, cr. 8vo. 12/ cl.
Gray's (Mrs. R.) Seaside Home, cr. 8vo. 1/6 cl.
Jenkinson's (H. I.) Practical Guide to the Isle of Man, 12mo. 5/ cl.; smaller edition, 12mo. 2/ swd.
Lady Bell, by Author of 'Citizenne Jacqueline,' new edit. 6/ cl.
Macaulay's (Lord) Essays, Authorized Edition, cr. 8vo. 3/6 swd.
Monthly Packet, new series, Vol. 17, 8vo. 7/ cl.
Pantulph's (A.) Sunken Rocks, 3 vols. cr. 8vo. 31/6 cl.
Paul's (W.) Rose and Rose Culture, cr. 8vo. 1/ bds.
Read's (Mrs. C.) Rose and Rue, 3 vols. cr. 8vo. 31/6 cl.
Things You Ought to Know Clearly Explained, cr. 8vo. 2/6 cl.
Trollope's (A.) La Vendée, cr. 8vo. 2/ bds.
Two Little Wooden Shoes, by Ouida, new edit. cr. 8vo. 5/ cl.

NOTES FROM PARIS.

THE death of Jules Janin, and the commotion it has caused, not in France only, but also, and in even a greater degree, abroad, put me in mind of an Italian proverb, "Chi dura, vince." "To endure is to conquer," or to put it more familiarly, for the word *vincere* has two senses, "To endure is to win the

game." Happy the writer who reaches seventy; whatever faults he may have been guilty of, whatever the inconsistencies of his life and the changeableness of his politics and criticisms, even if he has had the misfortune to outlive his talents, he can say, on quitting the scene, "Victory! I have won the game." His opponents, his seconds, his judges, are dead, or routed, or worn out. The generation that buries him has read only fragments of his writings; its acquaintance with him is founded on a small number of anecdotes; it knows little of him but his name, and as the name has made some stir in the world, the world pronounces it with a certain respect. It is little short of a miracle if, among the crowd, a single person, more impartial or less prejudiced than the rest, takes the trouble to weigh the merits of the happy defunct. Why seek for the truth or tell it? Is not the public, like other sovereigns, indifferent to justice and truth? It prefers of all its advisers those who say it is right and applaud even its errors. It sometimes approves of the critic who is sufficiently bold to attack openly a living and working demigod. Such ebullitions please it, because they help to console the mediocre majority, who feel humiliated by the fame more or less legitimate of some few persons. But when a demigod is dead and buried, when his bust is placed in the national atrium, *inter signa majorum*, it is not only impiety, but the height of imprudence, to demand that his bust should be removed to the garrets. Why make the collection less complete? The dead have no enemies, they make nobody jealous, they are even useful at times, for their reputation, henceforth unquestioned, may serve to diminish the merits of the living. I should, then, have the best possible grounds for singing the praises of the old Academician who has just done dying. If I prefer to tell you frankly what I think of him, it is because, in an age of Free Trade and International Coinage, it seems to me dishonest to give foreigners a copper-gilt counter for a twenty-franc piece. Dame Europa, who is over-fond of pitying us, and finds it to her interest to do so, is already purchasing *immortelles*, and I hear her cry, with arrogant compassion, "Poor France! After so many disasters, only this was wanting, that she should lose Jules Janin." Many thanks for your pity, my dear *camarades de pension*; but really it is a misfortune of no consequence: a child's balloon, which has broken its string, and got spiked on the garden railings. The explosion took you by surprise. Calm yourselves and resume your usual pursuits, as we did ours on the very day of the accident.

The originality of Jules Janin and his chief merit can be explained in a few words. He was the first journalist who introduced *bavardage* into criticism. Thrown by a stroke of good luck among distinguished writers who were fastidious, correct, and dull, who used to weigh tragedies and, if need be, *vaudevilles* in the scales of *Æacus* and *Rhadamanthus*, he took a gay view of the sacred profession, gave reins to his fancy, and put into his *feuilletons* everything that came into his head. This game astonished the public without offending it, and people acquired a taste for rambling articles, which were one series of parentheses, where the topics that ought to have been subordinate were the ruin of the principal theme, and the subject was lost among a heap of *paroles touffues*. Like those talkers of the salons who shine at small cost because they pick neither words nor ideas, he achieved by a stratagem the character of a wit. He used and he abused his reputation, for good, for bad, encouraging and discouraging true merit, exalting the true and the false, according to the wind that blew. His eulogiums, which few readers took seriously, were greatly sought after by artists, for he borrowed from the *Journal des Débats* some portion of its great and legitimate influence. For over thirty years, Janin talked sense and nonsense, quite at his ease, before the most select public of France and of foreign countries. He spoke about everything under the sun, *à propos* of the stage, caressed his friends, worried his foes, told all his little affairs, even his

marriage, with great minuteness, quoted Horace in season and out of season, and took liberties with the Latin tongue, his knowledge of which was but indifferent. Thanks to all of this, he could proclaim himself the prince of critics without exciting any great storm. Fortune smiled on the *naïve* vanity which had entire possession of him. This great spoilt child to whom all was forgiven was one of the happiest men of the day. His importance puffed him out visibly like La Fontaine's frog. To the last year of his life, he reigned absolute: he received embassies, he perused petitions and supplications, as he lay on the sofa to which gout and obesity had nailed him. Authors journeyed to Passy to read him their pieces, actors to spout their parts before him. The French Academy came to seek him in 1870, after having long and justly closed its door to him. The indulgence of the public allowed him to criticize new works, without quitting his villa, upon the reports of certain aides-de-camp whom he used to send to the theatre. It was only last year that the editor of the *Débats* put him on the retired list, in consequence of the unanimous remonstrances of the subscribers. The most patient gave up deciphering that senile drivel.

The true critic does not wholly die—witness Sainte-Beuve, who has left strong and lasting work. And the poet, too, who like Théophile Gautier, has abandoned his true vocation and writes a dramatic *feuilleton*, still leaves some undying pages which outlive the men and works whom he criticizes. But what survives of *bavardage*, even the most happy, the most admired, the most famous? The echo of a name. The heirs of the name of Janin are quite rich enough to reprint the thousands of *feuilletons* that he scribbled; they cannot get them read. Even his books, and God knows he published dozens, will not be reperused, for they are not written.

One owes the truth to the dead and the whole truth. I will therefore not conclude this sincere and severe judgment without doing homage to the qualities of the man. This critic without capacity, this writer without style, was a man of letters to the tips of his fingers, and that in the most noble sense of the word. He loved reading, he adored books, he had a passion for *les choses de l'esprit*, he toiled without ceasing, like a man to whom literature is all in all. If he was led astray, and even got into the mire at times by meddling with politics, he acted from entirely disinterested motives, and he had a profound contempt for places, pensions, and sinecures. His likings were sincere, his hatreds no less so. He did good and evil indiscriminately, but ever conscientiously. All who enjoyed his intimacy, mourn in him the best of men and the most devoted of friends. His door was ever open to the young. He encouraged Ponsard and aided him during his life, took him to his house and comforted him to the day of his death. If he created a false school of writing and leaves in his two hundred volumes only models to be avoided, it is none the less true that his life did honour to our profession.

EDMOND ABOUT.

MR. BELLEW.

MR. JOHN C. MONTESQUIEU BELLEW has passed away from a scene in which he long played a conspicuous part, or rather many parts, with promise in all that never ripened to profitable realization in any. He assumed his mother's name (which a son has a perfect right to do), and laid aside the less euphonious paternal appellation of Higgin,—of which his relative, the Bishop of Derry, was not ashamed. Mr. Bellew at Oxford was distinguished as a speaker at the Union; and he left the University without other distinction. After serving for some time as a chaplain in India, Mr. Bellew appeared in London as a fashionable preacher, in Regent Street, St. John's Wood, and in Bloomsbury. As a reader, he was far more attractive than as a preacher; there was something grand in the way in which he said "God spake these words," and especially by the way in which he arrested the attention by his strong emphasis on the first word. His sermons, of which he printed several volumes,

were somewhat graceful mosaics. They never did any harm to anybody; and they drew towards him the idiotic homage of silly women of various ages. This blunted the point of any good quality he possessed; and from a fashionable preacher, without sphere of usefulness, Mr. Bellew became a fashionable public reader. His powers were great; but they were overtaxed while he was the bond-slave of masters at whose bidding he had to repair whithersoever they commanded. His double expedition to America crushed his vitality altogether. Before starting, Mr. Bellew united himself to the Church of Rome. He had then added to literature, a novel, soon forgotten, and a volume entitled 'Shakespeare's Home at New Place, Stratford-upon-Avon,' which was singularly unsuccessful. There was something of Dodd and Sterne in him,—in a disregard for conventionalities and an unaffected love of easy life. There was something, too, of the old French abbé, in his airy, defiant, gallant, philandering way. At one time the world seemed at his feet, but his life was a failure and a mistake; full of dark shadows, with a rare gleam, now and then, of sunshine. If it be true that Mr. Bellew has left an autobiography, such a work, candidly told, should carry with it an instructive moral.

'A LETTER TO DISRAELI.'

WE are astonished that, without making any inquiry, Mr. Mortimer Collins should have written to you insinuating that we were parties to a piece of misrepresentation, with which we have no more to do than he has, and which we first learned from your paragraph.

In February last, Mr. Collins wrote to us suggesting a new issue of his 'Letter to Disraeli,' but as our predecessor had lost money by it, we declined, telling him at the same time that we had no objection to his republishing the pamphlet elsewhere. The remaining copies were then sold off by auction, and we have heard nothing of them since. We have not been able to discover whereabouts in the City the objectionable placard is to be seen, or we should have protested against the use of Mr. Swinburne's name, as we consider that he, and not Mr. Collins, has most reason for complaint.

CHATTO & WINDUS.

MR. HOWARD STAUNTON.

It is with deep regret that we announce the death of Mr. Howard Staunton. His health had been for some time past somewhat indifferent, but his friends had no expectation that they were to lose him so soon. He had been out of town for a few days, but he returned to London at the close of last week. His life had been devoted to literature, and he toiled on unceasingly to the last. Shortly before noon on Monday morning he was found dead in his chair in his library, with an unfinished letter to ourselves lying on the desk before him.

Mr. Staunton was born about the year 1810, and was educated at Oxford. He left the University, however, without, we believe, taking a degree, and came to London, which was henceforth his usual place of abode. In his early days he was extremely fond of the stage, and, although an amateur, he had the honour on one occasion, he has told us, of playing Lorenzo to the Shylock of Edmund Kean. With this liking for the stage was combined a passionate love of our dramatic literature. It was not with Shakespeare only that he was acquainted, but, as our columns have shown, few men's minds were probably so saturated with the other authors of the reigns of Elizabeth and James the First. He was as familiar with Ben Jonson and Fletcher as the scholars of Porson's day with Euripides. And this mastery of the works of the dramatists was combined with extraordinary natural acuteness. Mr. Staunton was no mere rash disturber of received texts, he possessed that power of divination which is necessary to successful emendation—a power extremely rare, and usually decryd by those who do not possess it. A brief notice, however, of his principal contributions to the

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study of Shakspeare is all that we can here give. Between 1857 and 1860, he superintended for Messrs. Routledge an edition of Shakspeare, which, in spite of Sir John Gilbert's illustrations, was at once recognized by scholars as a most important recension of the text. Its value has been proved by the appearance of at least two reprints. In 1864 he brought out his splendid fac-simile of the folio of 1623; and he also published his 'Memorials of Shakspeare.' In October, 1872, he commenced in our columns a series of articles on 'Unsuspected Corruptions of Shakspeare's Text,' which are known to all our readers, and which attracted attention not in this country only, but also on the Continent and in America. These papers were intended to be merely preliminary to a new edition of Shakspeare, in which Mr. Staunton proposed to embody the results of the uninterrupted study of the text to which he had devoted attention ever since the issue of Messrs. Routledge's edition. To this *opus magnum* he hoped to give the remainder of his life, and he issued a Prospectus, which met with much approval; but the money necessary to enable him to carry out his fondly-cherished design was not forthcoming, and his intention has unfortunately remained unfulfilled.

To Mr. Staunton's attainments as a chess-player we can but make a passing allusion. His victory over M. St. Amant won for him European fame as a player, and his writings gave him a place as a leading authority on the game. His publications include the well-known 'Chess-Player's Handbook,' published in 1847; a supplement to that work, called 'Chess Praxis,' issued in 1860; and the 'Chess Tournament,' issued in 1852. From the commencement, too, we believe he conducted the chess column of the *Illustrated London News*, which, under his management, soon became renowned, his answers to correspondents being especially interesting to chess-players. At one time Mr. Staunton began a column of 'Notes and Queries' in the same journal, but he was so overwhelmed with communications from readers of the paper, that he abandoned it in a few weeks.

Besides doing all this, Mr. Staunton contributed largely to periodicals, and brought out works on other subjects, among them 'The Great Schools of England,' of which a review will be found in the *Athenæum*, No. 1964.

Mr. Staunton lived a laborious life, mixing little, of later years, in general society; but when he did so, he was the life and soul of the company. Story after story poured from his lips, each excellent in itself, and each as excellently told; and, unlike most story-tellers, he seemed never to repeat himself. Few either who knew him will forget the enthusiastic way in which he spoke of his favourite studies, or the astonishing facility with which he could illustrate any topic relating to them. Some idea of his knowledge of the subject may, however, be gathered from the papers which he contributed to this journal. We append to this notice the last of these articles, which has fortunately received his final corrections. Our readers will, we are sure, peruse with interest this fragment from the pen of the keenest Shakspearean critic we have had since Sidney Walker.

'THE WINTER'S TALE,' Act i. sc. 2. Neither the peculiar phrase to be here with, which I touched on in the last article, nor the expression, a *so-forth* immediately following it, has any right to come under the category of corruptions. My only excuse for introducing them is the fact of their real pregnancy having been hitherto overlooked.

We have no evidence to show that a *so-forth* was ever a *vox signata* for a dishonoured husband. When Leontes exclaims, "Sicilia is a *so-forth*," his meaning appears to be no more than that he is already spoken of as a scorned and disreputable thing; and how the expression came to bear this sense is not certain. It may have been derived, as the late Rev. Joseph Hunter thought, from the abbreviations adopted by Heralds when proclaiming the titles of eminent personages, as "King of Great Britain, France, Ireland, and *so-forth*." Or the evil sense may have been acquired

from the legal proclamations of degraded persons, as "Rogues, vagabonds, sturdy beggars, and *so-forth*." Or, which is very probable, it obtained its bad meaning from being like—"The shrug, the 'hum,' or 'ha,'"—one of the petty brands of Calumny to sear a victim; as, "People did say—it was thought at first maliciously—that they were too much together. I hoped there was nothing wrong, but the less charitable made no scruple in declaring the poor deluded husband was in a fair way to become,—and *so forth*."

There can be no doubt with those well read in our old drama that *et cetera* in like manner, from being used to express vaguely what a writer or speaker hesitated to call by its plain name, came at length to signify the object itself.

"Yea, forsooth," is possibly another case in point. The Puritanical citizens, who were afraid of a good air-splitting oath, and indulged only in mealy-mouthed protestations, got the name of "*yea-forsooths*."

Falstaff. What said Master Dombledon about the satin for my short cloak and slops?

Page. He said, sir, you should procure him better assurance than Bardolph. He would not take his hand and yours; he liked not the security.

Falstaff. Let him be damned like the glutton! Pray God his tongue be hotter! A rascally *yea-forsooth* knave! to hear a gentleman in hand, and then stand upon security?

I am not sure but that in the same way we get the meaning of a puzzling line in Puck's song ('*A Midsummer Night's Dream*, Act iii. sc. 2.):—

Up and down, up and down;
I will lead them up and down;
I am fear'd in field and town,
Goblin lead them up and down.

The last line being, perhaps, no other than a nickname given to the mischievous sprite, to indicate his will-o'-the-wisp propensities, and to be read,—

Goblin—lead them up and down.

Still more curious, there is some reason for believing that what has always been regarded as a harmless exclamation of Master Flute in the same play (Act iv. sc. 2):—

Quince. Yea, and the best person too: and he is a very paramour for a sweet voice.

Flute. You must say paragon. A paramour is, *God bless us*, a thing of nought.

—was really meant as a term of reproach.

Compare in this play Act v. sc. 1:—"He for a man, *God warrant us*; she for a woman, *God bless us*," expressions which have hitherto defied explanation, but which are quite intelligible as terms of opprobrium. The one being a male *God-warrant-us*; the other a female *God-bless-us*.

Observe also that, in Ford's play of 'The Witch of Edmonton' (act ii. sc. 1), Cuddy Banks speaks of old Banks, a churlish, vindictive, cruel brute, as a *God-bless-us*:—"and though my Father be a kind of *God-bless-us*, as they say, I have an earnest suit to you; and if you'll be so kind to ka me one good turn, I'll be so courteous as to kob you another."

The rationale of these latter expressions being so employed must be gathered, I apprehend, from the all-prevalent fear of witchcraft formerly. When a suspected person came in presence, or was even spoken of, it was customary to invoke the protection of Heaven, and the usual form of invocation was—"God bless us!" In the course of time this formula was used to denominate the individual whose malice was deprecated, and finally became a by-name for any one of ill-omened repute. Reginald Scot, in his admirable 'Discoverie of Witchcraft,' gives a striking proof of the extent to which a similar supplicatory phrase was used, through the superstitious folly of the people:—

"Many great and grave authors write, and many fond writers also affirm, that there are certain families in *Aphrica*, which with their voices bewitch whatsoever they praise. Inasmuch as, if they commend either plant, corne, infant, horse, or any other beasts, the same presently withereth, decayeth, and dyeth. This mystery of witchcraft is not unknowne or neglected of our witchmongers and superstitious fools here in Europe. But to show you examples near home here in England, as though our voices had the like operation, you shall not hear a butcher or horse-courser cheapen a bullock or a jade, but if he buy him not, he saith,

'*God save him*;' if he do forget it, and the horse or bullock chance to die, the fault is imputed to the chapman."—Ed. 1657, p. 349.

'The Winter's Tale' is certainly one of Shakspeare's latest productions. In this play, a peculiarity in the structure of the verse, which is of the highest importance in fixing the chronology of his plays, the introduction, namely, of a slight monosyllabic word, as *and*, *but*, *that*, *if*, *or*, and the like, in place of the normal strongly accented tenth syllable, is indulged in to a degree only found in the dramas of his maturest age. In this piece, too, we meet more frequently with the then parvenu pronoun, *its*, than in any dozen other plays of the whole collection. Such being the case, we may reasonably conclude that the errors, metrical and textual, which occur in it are due not to any carelessness on the poet's part, but are solely attributable to the incompetent hands through which his works have reached us.

In the dialogue between Leontes and Camillo whence I last quoted, the former asks:—

—Lover mooses

Perchance are to this business purblind? say.

Cam. "Business," my Lord? I think most understand.

Bohemia stays here longer.

Leo.

Cam. Stays here longer.

Leo.

Ha?

Ay, but why?

Here the blank verse halts sadly. To restore its integrity we might read:—

Leo.

Cam. Stays here longer, Sir.

Leo.

Ha? Ha?

Ay, but why? Why stays?

As I have before remarked, dropped words and letters are not unfrequent in this play, and no omissions are more common than those of iterated words. With regard to the addition of *Sir* to Camillo's curt—

Stays here long ex,

it is, perhaps, not more called for by the verse than by the respect due from the speaker to the exalted personage addressed.

In the same dialogue, a few lines lower, every edition reads, to the destruction of the rhythm,—

—I have trusted thee, Camillo,
With all the nearest things to my heart, as well
My chamber-councils,—

Read, of course,—

With all the *near'st* things, &c.

In the next speech but one,—

—thou art a coward,
Which hoxes honesty behind restraining
From course requir'd;

The sense apparently demands that we should read,—

—restraining it

From course requir'd;

and an additional unaccented syllable, or even more, after the tenth, which bears the *ictus*, violates no rule of English heroic verse.

In the same dialogue:—

But I cannot
Believe this crack to be in my dread mistress,
So sov'reignly being honourable.
I have lov'd thee.

Read undoubtedly, if the text is otherwise correct,—

I have lov'd thee.

—Sir,

Common sense and rhythm both call for the missing word.

A few lines below:—

—Which being spotted
Is goods, thorns, nettles, tails of wasps.

An eight syllable line is alien, as Sidney Walker observes, to Shakspeare's system of verse. I believe he wrote,—

Is goods, thorns, *stinging* nettles, tails of wasps.

Compare 'Richard the Second,' Act iii. sc. 2,—

Yield stinging nettles to mine enemies.

—where, if the adjective had been omitted, we should have had much ado to obtain its restoration to the text on the score of prosody.

Towards the end of this scene, Polixenes says:—

—This jealousy
Is for a precious creature. As she's rare,
Must it be great; and, as his person's mighty,
Must it be violent: and, as he does conceive
He is dishonor'd by a man which ever
Profess'd to him, why his revenges must
In that be made more bitter.

The sixth line here has not passed unchallenged, but I am not aware that any satisfactory emendation has been proposed. The best that occurs to me, after long pondering on the passage, is to read :—

—by a man which ever
Profess'd to love him, why 's revenges must, &c.

Note in Hermione's noble vindication of her conduct, that the professed love of Polixenes to her husband is particularly dwelt on :—

—For Polixenes,
With whom I am accus'd, I do confess
I lov'd him, as in honour he requir'd,
With such a kind of love as might become
A lady like me; with a love, even such,
So, and no other, as yourself commanded:
Which not t' have done, I think had been in me
Both disobedience, and ingratitude
To you and toward your friend, whose love had spoke,
Even since it could speak, from an infant, freely,
That it was yours.

H. STAUNTON.

Literary Gossip.

M. ROCHEFORT is preparing an account of events dating from the discontinuance of *La Lanterne*, with especial reference to their bearing upon the present political situation in France. M. Rochefort's narrative will be published in a serial form, probably by Messrs. Ward, Lock & Tyler.

IN M. Jules Janin we have lost one of the oldest of our French contributors. M. Janin was not, like M. Philaret Chasles, a pretty regular writer in this journal, but when, nearly forty years ago, we printed a series of articles on the Literature of the Nineteenth Century, that on the Literature of France was written by M. Janin. We published his articles at intervals during the years 1837 and 1838, and, *pace* M. About, they seem to us, when we look back at them, by no means ill done.

LAST week we mentioned that Dr. Birch is writing a popular history on Egypt for the Society for Promoting Christian Knowledge. We may now add that Dr. Birch's little book is one of a series, of which the others (to be published in the autumn) are 'Assyria and Babylonia,' by Mr. G. Smith; and 'Persia,' by Mr. Vaux.

PERHAPS our readers may like to see an extract from Miss Wordsworth's journal of the poet's tour in Scotland in company with Coleridge, which Principal Shairp is editing for publication :—

"I think I never heard the English language sound more sweetly than from the mouth of the elder of these girls, while she stood at the gate answering our inquiries, her face flushed with the rain; her pronunciation was clear and distinct: without difficulty, yet slow, like that of a foreign speech. They told us we might sit in the ferry-house till the return of the boat, went in with us, and made a good fire as fast as possible to dry our wet clothes. We learnt that the taller was the sister of the ferryman, and had been left in charge with the house for the day, that the other was his wife's sister, and was come with her mother on a visit,—an old woman who sat in a corner beside the cradle, nursing her little grandchild. We were glad to be housed, with our feet upon a warm hearth-stone; and our attendants were so active and good-humoured that it was pleasant to have to desire them to do anything. The younger was a delicate and unhealthy-looking girl; but there was an uncommon meekness in her countenance, with an air of premature intelligence, which is often seen in sickly young persons. The other made me think of Peter Bell's 'Highland Girl':—

As light and beauteous as a squirrel,
As beauteous and as wild.

She moved with unusual activity, which was

chastened very delicately by a certain hesitation in her looks when she spoke, being able to understand us but imperfectly. They were both exceedingly desirous to get me what I wanted to make me comfortable. I was to have a gown and petticoat of the mistress's; so they turned out her whole wardrobe upon the parlour floor, talking Erse to one another, and laughing all the time."

THE death is announced of Mr. John Blackie, of Glasgow, the founder of the well-known publishing house of Blackie & Sons. He had for many years ceased to take an active interest in the business of the firm, which has been under the management of his two sons, Dr. W. G. Blackie and Mr. Robert Blackie. The deceased gentleman had reached the ripe age of ninety-two years.

It is something to be able to say that a powerful railway company, coveting land in the suburbs of London, has been induced, by a strenuous threat of Parliamentary opposition, to withdraw a claim set up for powers to desecrate a churchyard containing remains of so many famous people as that of St. Pancras and St. Giles's parishes. The Midland Railway Company has found that it is possible to do without this particular piece of land. So strong a feeling had been roused by the attempt to appropriate it, that it would probably have cost the company a much larger sum of money than it was worth to them.

At the adjudication of prizes at University College, London, last Wednesday, the first prize in Jurisprudence was awarded to a young lady who two years ago, at the same college, achieved a like success in Political Economy. The second place in the same class was attained by another lady. Another obtained honours in Political Economy; and prizes were gained by three, and certificates by several, in the Fine Arts classes. That women should prove themselves quite equal to men in drawing and painting is, perhaps, less remarkable than their success in sterner studies; but it is noteworthy in these days, when fresh consideration is being given to the question of female education. The experiment of mixed classes has as yet been only very partially tried at University College, and its extension through the whole of the arts school would involve none of the peculiar difficulties that have been incident to the attempt to teach medicine to ladies in Edinburgh. The Senate of the University of London is soon to consider the recent vote of Convocation in favour of admitting women, on the same conditions as men, to its degree examinations. If a woman, competing at college with men, can take prizes in Political Economy and Jurisprudence, it is hard that she should not be allowed the chance of obtaining a degree in Arts or Laws.

WE are glad to hear that Her Majesty has awarded to Mr. R. H. Horne a pension from the Civil List, "in recognition of his services to literature." Mr. Horne's first verses appeared in the *Athenæum*.

MESSRS. TINSLEY BROTHERS will shortly publish 'Tiny Travels' by Mr. J. Ashby-Sterry, author of 'The Shuttlescock Papers.'

WE hear of the death of Dr. Alexander Craig Gibson, the author of several works on the Cumberland dialect and on the manners and customs of the inhabitants of that northern county. He was born in 1813, at Harrington, in Cumberland, and went thence to study

medicine in Edinburgh, after which he settled down to the practice of his profession at Workington. One of Dr. Gibson's best-known works is his 'Folk Speech of Cumberland.'

'THE COMING RACE' will form the August volume of the Knebworth Edition of Lord Lytton's novels.

MESSRS. WILLIAMS & NORGATE write to us :—

"In the letter of Mr. Gibbon on Copyright in Canada, in last week's *Athenæum*, towards the end, there is an allusion to the Tauchnitz editions of British authors, as if they also were piracies like so many American reprints. It is strange that it requires to be pointed out again and again, that an English author has the same rights in Germany as he has in England; and that no one there can pirate; and that Baron Tauchnitz never even reprinted English authors without their sanction and paying them, before an International Copyright existed."

WE hear that Dr. Carpenter's new work is likely to be the subject of articles both in the *Edinburgh* and in the *Quarterly* next month.

THE Countess of Caithness has given 1,000*l.* to assist the production of an English translation of the works of Allan-Kardee, "écivain spirite Français," as M. Vapereau calls him. The *Spiritualist* is greatly delighted at the gift.

M. M. NIJHOFF, at the Hague, has brought out a Continental edition of 'The Life and Death of John of Barneveld,' by Mr. Motley.

A 'BIBLIOGRAPHIE GÉNÉRALE DE LA GAULE,' par M. Ch. E. Ruelle, is shortly to appear in Paris. It comprises about 9,000 articles, and consists of two parts :—1. An alphabetical dictionary, which, under the name of each author, mentions in as great detail as possible the historical works relating to Gaul; 2. A classified section, in which the subjects are grouped, either topographically or scientifically, according to their nature. The first part has no sub-divisions; the second is divided into five parts :—1. Generalities; 2. Topographical questions; 3. Départements; 4. Various regions; 5. Foreign part. The book is published under the superintendence of the Commission des Gaules.

FROM Paris we hear of the death of M. Ed. Delprat, who was connected with the *Courrier du Dimanche* and the *Journal de Paris*, and published some Comédies de Boudoir, under the nom de plume of Maurice de Podestat. M. Félix d'Amoureux, known under the pseudonym of Jules de Saint-Félix, is also dead. Formerly Page and Secretary of Charles the Tenth, he was the author of a great number of novels and collaborator of Alexandre Dumas. We have from him, besides novels, 'Le Rhône et la Mer,' 2 vols., 1845; 'Histoire de Napoléon II., Roi de Rome,' 1853; and 'Rome en Provence,' 1860.

L'Investigateur, Journal de la Société des Études Historiques (April—May number), states that at the annual public meeting of the Society, at which its chairman, M. E. Breton, read an essay on 'Shakspeare et Stratford-sur-Avon,' a prize of 1,000 francs was awarded to M. Lèques for his 'Histoire de la Gendarmerie en France.' The subject selected can hardly fail to remind the wags on the boulevards of the ditty so often heard under Louis Philippe :—

Dans la Gendarmerie,
Quand un gendarme rit,
Tous les gendarmes rient,
La ri fla, fla, &c.

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But the Société des Études Historiques could scarcely find for their first prize a more appropriate "subject" as an acknowledgment of a gift of 20,000 francs, to be distributed as annual prizes, made to them by their late member, M. Raymond, who has bequeathed the remainder of his important property to the Corps de la Gendarmerie. A notice of M. Michel, a review of Cénac Moncaut's 'Histoire des Peuples et des États Pyrénéens,' and the beginning of an essay on 'Jean Caboché and his Followers in the Fifteenth Century,' complete the double number of the *Investigateur*.

SCIENCE

SOCIETIES.

ROYAL.—June 18.—The President in the chair.—The following papers were read: 'On the Anatomy of the Lymphatic System,' by Dr. G. Thin, 'Experiments with Safety Lamps,' by Mr. W. Galloway, 'A Contribution to the Histology of the Blood,' by Dr. W. Osler, 'On Coniferine, and its Conversion into the Aromatic Principle of Vanilla,' by Messrs. F. Tiemann and W. Haarmann, 'Researches in Spectrum Analysis in connexion with the Spectrum of the Sun, No. IV.,' by Mr. J. N. Lockyer, 'Tables of Temperatures of the Sea at different Depths beneath the Surface, reduced and collated from the various Observations made between the Years 1772 and 1868, with Notes and Sections,' by Mr. J. Prestwich, 'On the Forces caused by Evaporation from and Condensation at a Surface,' by Prof. O. Reynolds, 'Given the Number of Figures not exceeding 100 in the Reciprocal of a Prime Number, to determine the Prime itself,' and 'On the Number of Figures in the Reciprocal of every Prime Number from 20,000 to 30,000,' by Mr. W. Shanks, 'Researches on Explosives: Fired Gunpowder,' by Capt. Noble and Mr. F. A. Abel, 'On the Centre of Motion in the Human Eyes,' by Mr. J. L. Tupper, 'On the Mechanism of Stromboli,' by Mr. R. Mallet, 'On the Employment of a Planimeter to obtain Mean Values from the Traces of continually Self-recording Meteorological Instruments,' by Mr. R. H. Scott, 'On Dredgings and Deep-Sea Soundings in the South Atlantic, in a Letter to Admiral Richards,' by Dr. W. Thomson, 'On the Diuretic Action of Digitalis,' by Drs. Brunton and Power, 'Description of the Living and Extinct Races of Gigantic Land Tortoises, Parts I. and II., Introduction, and the Tortoises of the Galapagos Islands,' by Dr. Günther, 'On the Adiabatic and Isothermals of Water,' by Mr. A. W. Rüchker, 'Research on the Smallpox of Sheep,' by Dr. Klein, 'On the Physiological Action of the Chinoline and Pyridine Bases,' by Messrs. J. G. McKendrick and J. Dewar, 'On the Sunspot Period and the Rainfall,' by Mr. J. A. Brown, 'Some Observations on Sea-Water Ice,' by Mr. J. Y. Buchanan, 'Contributions to Terrestrial Magnetism, No. XIV.,' by Sir E. Sabine, 'On the Calculus of Factorials,' by the Rev. Dr. Logan, and 'Magnetic Observations at Zi-ka-Wei,' by the Rev. S. J. Perry.—The Society adjourned for the long vacation.

GEOGRAPHICAL.—June 22.—*Anniversary Meeting*.—The Right Hon. Sir H. Bartle Frere, K.C.B., President, in the chair.—The Founder's Gold Medal, for the encouragement of geographical science and discovery, was presented to Dr. Schweinfurth, for his explorations in Central Africa, his discovery of the Uelle River, beyond the south-western limits of the Nile basin, and for his admirable work, 'The Heart of Africa,' in which he has recorded the results of his travels. The Victoria or Patron's Medal was awarded to Col. P. Egerton Warburton, for his journey across the previously unknown western interior of Australia, from Alice Springs, on the line of overland telegraph, to the western coast, near De Grey River. The prizes to public schools for 1874, were as follow: *Physical Geography*—

Gold Medal, L. Weston (City of London School); Bronze Medal, F. C. Montague (University College School). *Political Geography*—Gold Medal, W. H. Turtton (Clifton College, Bristol); Bronze Medal, L. Jacob (City of London School). It was announced that the special subject for the examination in 1875, both in Physical and Political Geography, would be China.—The following gentlemen were elected as Council and Officers for 1874-75: *President*, Major-Gen. Sir H. C. Rawlinson; *Vice-Presidents*, Sir R. Alcock, Admiral Sir G. Back, Admiral R. Collinson, and the Right Hon. Sir H. Bartle Frere; *Trustees*, Lord Houghton and Sir W. C. Trevelyan, Bart.; *Secretaries*, C. R. Markham and R. H. Major; *Foreign Secretary*, Lord A. Russell, M.P.; *Councillors*, Sir S. W. Baker, Hon. G. C. Brodrick, Sir G. Campbell, Lord Cottesloe, Capt. F. J. O. Evans, A. G. Findlay, J. Fergusson, Admiral Sir W. H. Hall, Major-Gen. Sir F. J. Goldsmid, M. E. Grant-Duff, M.P., Col. J. A. Grant, J. Murray, Sir C. Nicholson, Bart., Admiral E. Ommanney, Gen. C. P. Rigby, Marquis of Lorne, H. D. Seymour, S. W. Silver, W. Smyth, Sir H. C. Verney, Bart., and Major C. W. Wilson; *Treasurer*, R. T. Cocks.

GEOLOGICAL.—June 10.—J. Evans, Esq., President, in the chair.—Messrs. H. Leonard, A. Dunlop, and J. Young, were elected Fellows.—The following communications were read: 'On the occurrence of Thanet-Beds and of Crag at Sudbury, Suffolk,' by Mr. W. Whitaker, 'Notes on the Phenomena of the Quaternary Period in the Isle of Portland and around Weymouth,' by Mr. J. Prestwich, 'On the Character of the Diamantiferous Rock of South Africa,' by Prof. N. S. Maskelyne and Dr. Flight, 'Note on a modified Form of *Dinosaurian ilium*, hitherto reputed Scapula, indicative of a new Genus, or possibly of a new order of Reptiles,' by Mr. J. W. Hulke, and 'Note on a Reptilian Tibia and Humerus (probably of *Hylaeosaurus*), from the Wealden Formation in the Isle of Wight,' by Mr. J. W. Hulke.

ASIATIC.—June 22.—J. Fergusson, Esq., V.P., in the chair.—Sir G. Campbell, Col. H. L. Thuillier, and Capt. H. F. Blair, were elected Members.—A paper, by Dr. S. W. Bushell, 'On the Old Mongolian Capital of Shangtu,' was read. This city was founded in A.D. 1526, when the Emperor Hien Tsung ordered his brother (a successor) to occupy the territory and to form a military encampment there. In 1268 Shangtu was made the seat of a governor-general. It is situated twenty-seven miles north-west of Dolonnor, which Abbé Huc wrongly supposed to have been built on the site of the ancient city. After the fall of the Yuan dynasty it rapidly diminished in importance, and was finally abandoned by the Chinese in A.D. 1430. The ruins were visited by Dr. Bushell and the Hon. T. G. Grosvenor on September 16, 1872. The walls, built of earth, faced with unhewn stone or brick, are still standing, though more or less dilapidated. They form a double enceinte, the outer with six, the inner with three gates, one of which, a perfect arch, 20 feet high by 12 feet wide, is still intact. The ground in the exterior of both inclosures is strewn with blocks of marble and other remains of large temples and palaces, broken lions, dragons, and remains of other carved monuments lying about in every direction. An inscription of the Yuan dynasty in an ancient form of the Chinese character has been copied and translated by Dr. Bushell.—A paper, by Mr. Henry H. Howorth, 'On the Origins of the Manchus,' was also read. Starting from various etymologies assigned to the word Manchu by several scholars, the writer examined the legendary accounts of the Manchus regarding their origin, and traced their history from the earliest times down to the death of Tai-tsu in A.D. 1625.

SOCIETY OF ANTIQUARIES.—June 18.—F. Ouvry, Esq., V.P., in the chair.—Earl Powis exhibited a portion of a Horse-trapping, in brass, which had recently been found in Shropshire.—

Archdeacon Trollope exhibited a piece of Roman Glass, found with other Roman remains in Little Bowden Parish, near Market Harborough.—Mr. A. S. Moore exhibited a small Iron Coffin, of late sixteenth-century work.—Mr. S. D. Walker exhibited some Photographs of Medieval Pottery, found at Nottingham. The condition of some of the vessels, which had been damaged and unfinished, proved that a manufactory must have existed on the spot.—Dr. A. Gordon exhibited a Stone with twenty-two distinct cup markings, which had been found in Aberdeenshire.—Mr. R. Ferguson, M.P., exhibited a Stone Celt of the Neolithic period, which had been found in the Lake District; the matrix of the Seal of Penrith; and an Implement found on the Field of Bannockburn, which was a Hatchet, Saw, and File in one.—The Rev. W. H. Egerton exhibited two small Medallions of pressed Horn, representing, respectively, the heads of the Blessed Virgin and of Our Saviour, which, tradition asserted, had been found, circa 1712, in the tomb of the great Talbot, first Earl of Shrewsbury, at Whitchurch, Shropshire. They appeared, however, to be not older than the end of the sixteenth or beginning of the seventeenth century.—The Rev. B. Street exhibited a Medal of Sigismondo Pandolfo Malatesta; a Satirical Medal on Sir R. Walpole; and a Bronze Seal for labourers' passes, made under the Statute of Labourers, 12 Ric. II. c. 3, for the Hundred of Fawsley, in Northamptonshire.—Mr. F. W. Smith exhibited a Grant of a Rent at Luton Hoo, Bedfordshire, 15 Edw. I., with seal attached.—Mr. E. Peacock exhibited a drawing of an undescribed Seal of Archbishop Grindal, and communicated a transcript of a Charter relating to Missenden Abbey, which was imperfectly printed in Dugdale.—Mr. G. Leveson Gower exhibited some Deeds and Seals of the Greshams and others.—The Worshipful Companies of Fishmongers, Ironmongers, and Vintners, exhibited the "Herse-Cloths," or Funeral Palls, belonging, respectively, to each of those Companies. The first of these is commonly known as "Walworth's Pall," though its date is really 150 years later, as seen by the arms and by the costume and general style of work. St. Peter as the patron saint of the Company was the principal subject figured in the embroidery, either as receiving the keys from Christ, or as "censed" by angels. The Ironmongers' "Herse-Cloth" had on the sides the Assumption of the Blessed Virgin, the figures of John the Baptist, St. John the Evangelist, and of St. Elizabeth of Hungary, who appears as a name saint of the wife of the donor of the pall, John Gyva. On the two ends was represented a monstrosity.—In the Vintners' pall we find on the two ends legends from the life of St. Martin, and on the sides Our Lady of Pity, flanked by figures of Death.—Prof. Harkness communicated a paper 'On the Contents of a Cist at Moorhouse Farm, near Brougham, Westmoreland.' One of the curious and even unique features of these remains is that the two distinct vessels known to archaeologists under the names of "Food-vessel" and "Drinking-vessel," respectively, were found together, a concurrence which Canon Greenwell informed Prof. Harkness he had never met with in his explorations. We are now in a condition to affirm, from the evidence of the Brougham cist, that these vessels were in contemporaneous use.

ZOOLOGICAL.—June 16.—Dr. A. Günther, V.P., in the chair.—An extract was read from a letter received from Dr. A. B. Meyer, concerning two birds (*Rectes Bennetti* and *Campephaga aurulenta*) lately described in the Society's *Proceedings* by Mr. Slater.—Letters and communications were read: from Mr. W. Summerhayes, on certain species of Curassows found in Venezuela,—by Dr. J. Murie, on the nature of the sacs vomited by the Hornbills, which, he stated, in confirmation of Prof. Flower's account of these objects, to consist of the epithelial lining of the stomach,—by Mr. W. S. Kent, a second paper upon the gigantic cephalopods recently encountered off Newfoundland; from further information received Mr

Kent apprehended that it would be necessary to refer the two individuals preserved in St. John's Museum to the genus *Ommatostrephes*, thus avoiding the institution of a new genus for their reception, as proposed in his former paper,—by Mr. A. H. Garrod, on the "showing off" of the Australian Bustard (*Eupodotis Australis*), and on the peculiar structures by which this "showing off" was accomplished,—from Dr. F. Stoliczka, on the *Ovis polii* of Blyth, of which he had lately obtained specimens in Yarkand,—by Mr. R. B. Sharpe on a new genus and species of Passerine Birds from the West Indies, which he proposed to name *Phenicomanes tora*,—from the Rev. O. P. Cambridge, on some new species of Spiders of the genus *Erigone*, from North America,—by Dr. Günther, on some new species of Reptiles from the Camaroon Mountains, West Africa: amongst these were two new species of chameleon, and a new snake of the family of *Lycodontidae*, proposed to be called *Bothrolycus ater*: one of these chameleons was referred to a new sub-genus (*Rhampholeon*), being remarkable for its abbreviated tail and the development of a denticle at the inner base of each claw,—by Mr. Solater, on three new species of the genus *Synallaxis*, from M. Jelski's collections in Central Peru, which he proposed to call *S. pudibunda*, *S. graminicola*, and *S. virgata*,—by Messrs. H. P. Blackmore and E. R. Alston, on the Arviculide which have hitherto been found in a fossil state,—by Prof. Newton, on a living Dodo shipped from England in the year 1628, extracted from letters in possession of Dr. J. B. Wilmot, of Tunbridge Wells,—by Mr. J. E. Harting, on the common Lapping of Chili, which he proposed to separate from *Vanelius Cayanensis*, under the name *V. occidentalis*,—by Mr. Harting, on the eggs of some new or little-known Limicole,—from Mr. R. Swinhoe, on a new Cervine form discovered in the mountains near Ningpo, China, by Mr. A. Michie, and proposed to be called *Lophotragus Michianus*,—and by Dr. J. Murie, on the structure of the skeleton of *Fregilupus varius*, based on a specimen in the Museum of Cambridge.

CHEMICAL.—June 18.—Prof. Frankland, V.P. in the chair.—The following papers and memoirs were read: 'On the Action of Chlorine, Bromine, &c., on Isodinaphthyl,' by Mr. W. Smith,—Communications from the Laboratory of the London Institution: No. XIII., 'On Coal-Tar Cresol, and some Derivatives of Paracresol,' by Dr. H. E. Armstrong and Mr. C. L. Field; No. XIV., 'On the Action of the Chlorides of the Acids of the Sulphur Series on Organic Compounds,' by Dr. H. E. Armstrong and Mr. W. H. Pike; No. XV., 'On Chloro-bromo and Iodo-nitro Phenolparasulphonic Acids,' by Dr. H. E. Armstrong and Mr. F. D. Brown; and No. XVI., 'Note on the Decomposition of Dichloronitrophenol by Heat,' by Dr. H. E. Armstrong and Mr. F. D. Brown,—'On the Products of the Decomposition of Castor Oil, No. III., on Decomposition by Excess of Alkaline Hydrate,' by Mr. E. Neison. The author said he had succeeded in elucidating the conflicting statements of the different chemists on this subject.—'On Hydrogen Persulphide,' by Dr. W. Ramsay,—'Suberone,' by Dr. C. Schorlemmer and Mr. R. S. Dale,—'On the Action of Nitrosyl Chloride on Organic Bodies, Part I., on Phenol,' by Dr. W. A. Tilden,—'An Apparatus for Determining the Moisture and Carbonic Anhydride in the Atmosphere,' 'A Method for Determining Ozone in the Presence of Chlorine and Nitric Oxide,' and 'On the Constitution of Urea,' by Dr. D. Tommasi,—'On the Retstitution of Burnt Steel,' by Mr. S. L. Davies,—'On the Action of Earth on Organic Nitrogen,' by Mr. E. C. Stanford,—'Aniline and its Homologues in Coal-Tar Oils,' by Mr. W. Smith.

METEOROLOGICAL.—June 17.—Dr. R. J. Mann, President, in the chair.—Messrs. R. Bushell, T. Crawford, G. Gardiner, R. Smith, J. H. Steward, and F. E. Twemlow were elected Fellows; Prof. Buys Ballot, Herr W. H. von Freeden, Dr. C.

Jelinek, G. T. Kingston, M.A., Dr. J. von Lamont, Prof. E. Loomis, Dr. H. Mohn, Dr. G. Neumayer, Dr. E. Plantamour, M. C. Sainte-Claire-Deville, Padre A. Secchi, and Dr. H. Wild, were elected Honorary Members.—'On the Connexion between Colliery Explosions and Weather in the Year 1872,' by Messrs. R. H. Scott and W. Galloway. The paper is in continuation of those by the same authors read before the Royal Society in 1872, and before the Meteorological Society in 1873, which contained the results for the four preceding years. The number of fatal explosions which occurred during the year was seventy, causing the loss of 163 lives. Three of these killed, each of them, more than ten men, being the same as the average number of serious explosions for the last twenty years. The number of non-fatal explosions was 224. A comparison of the dates of all recorded explosions with the curves of the barometer and thermometer kept at Stonyhurst for the Meteorological Office leads to the following results: 58 per cent. of the explosions are due to changes of pressure, 17 per cent. to great heat of the weather, while 25 per cent. are not attributed by the authors to meteorological agencies. These proportions are nearly the same as those which have come out from the discussions of similar facts for previous years. The next question touched upon was the alleged greater prevalence of explosions with certain winds, and it was shown that the ordinary changes of pressure and temperature in the windrose were hardly sufficient to account for the explosions which are found to accompany sudden changes of weather. The paper also discussed a diagram exhibiting the continuous curve of barometrical pressure from the Glasgow Observatory for the last nine months of 1873, and a curve showing the prevalence of fire-damp in the mines of the West of Scotland district for the period. The books of thirty-five mines about Glasgow have been used for the comparison. The two curves show a remarkable accordance in their course. The result shows that the escape of fire-damp is related mainly to the conditions of atmospherical pressure, and that a careful watch over the barometer is, above all, necessary in each colliery, though one such record would suffice for several adjacent mines.—'Solar Radiation, 1869-74,' by the Rev. F. W. Stow, M.A.—'The Diurnal Inequalities of the Barometer and Thermometer, as illustrated by the Synchronous Observations made during May, 1872, at the Summit and Base of Mount Washington, New Hampshire, at the respective Heights of 2,615 and 6,283 feet above the Sea Level,' by Mr. W. W. Rundell. The hourly mean differences of pressure and temperature at these stations and at Portland, Maine, the nearest U.S. station to Mount Washington, were discussed, and their most probable co-efficients were determined, also the times at which their maxima and minima occur. Upward and downward currents of air and vapour produced each day by the action of the sun, joined to the evaporation and condensation of moisture, and the absorption and liberation of heat, were suggested as sufficient to explain the phenomena without recourse to the unsupported hypothesis of an overflow of air at the top of the atmosphere, and an inward current of air at the earth's surface. Observations obtained by means of captive balloons fitted with automatic apparatus for recording the details at an observatory below them were suggested as likely to afford more satisfactory data for the solution of this problem, and as being free from some of the objections which necessarily belong to mountain observations.—'On the Diurnal Variation of the Barometer at Zi-Ka-Wei, and mean Atmospheric Pressure and Temperature at Shanghai,' by the Rev. A. M. Colombel, M.A.—'Weather Report for 1873, at Woosung, China,' by Mr. C. D. Braysheer.—'Note regarding a remarkable Hailstorm at Pietermaritzburg, Natal, on April 17th, 1874,' by the Rev. J. D. La Touche.

MEETINGS FOR THE ENSUING WEEK.

Mon. United Service Institution, 5.
Tues. Statistical, 2½.—Anniversary.

Wed. Anthropological Institute, 8½.—'Principles of Classification adopted in his Anthropological Collection,' Col. Lane Fox (Special Meeting at Bethnal Green Museum).
Fri. Botanic, 4.—'Reproductive Organs of Plants and the General Principles and Systems of Classification,' Prof. Bentley.

Science Gossip.

A STATUE of Alexander Wilson, the ornithologist, will, in a few weeks, be erected within the burying-ground of the abbey of Paisley, and within a few minutes' walk of the spot where he was born.

If we except a few not very important natural history notes, there is little of moment in the 'Report of the Inspectors of Irish Fisheries on the Sea and Inland Fisheries of Ireland, for 1873.' With the opportunities afforded for obtaining information of scientific and commercial value, it would be easy for the inspectors of fisheries to increase the value of these Reports.

THE French Academy of Sciences elected, at the Séance of the 8th of June, two correspondents, M. Tholozan, physician to the Shah of Persia, in the section of Medicine, and M. Studer, in the section of Mineralogy and Geology.

M. DUMAS presented at this Séance a résumé of all the communications which have been made to the Académie relative to the Phylloxera, and added thereto his own experience, in relation to the important problem of saving the vines of France. The Phylloxera appears to have two very distinct states of existence; one subterranean, when it attacks the roots, and the other aerial, when, by the aid of its wings, it transports itself from place to place, attacking the leaves and trunks of the vines. It appears, in this last state several vapours are effective in destroying the insects, but as yet no satisfactory method has been discovered for attacking them in the soil.

M. CH. MONTIGNY has communicated to the Académie Royale de Belgique a memoir of much interest, entitled 'La Fréquence des Variations des Couleurs des Étoiles dans la Scintillation est Généralement en Rapport avec la Constitution de leur Lumière, d'après l'Analyse Spectrale.' This memoir is printed in *L'Institut* for the 10th of June, and it merits every attention.

THE Reports and Proceedings of the Miners' Association of Cornwall and Devon for the year 1873 have just been issued. Some papers of considerable interest, especially in relation to mineral lodes, will be found in this volume, especially 'Remarks on Two Cross-Sections through Carn Brea Hill and the Neighbouring Mines,' by Capt. J. Maynard; and 'Observations on the Elvan Courses, Greenstones and Sandstones of Cornwall, with Remarks on their Associated Minerals,' by Mr. A. K. Barnett. These papers are well illustrated, and have a practical and scientific value.

On the 21st of May the French botanist, M. Fée, who nearly half a century since made some valuable contributions to botanical science, died at the advanced age of eighty-five.

We have lately seen some specimens of ornamental tiles produced by improved machinery, which the manufacturer asserts can be turned out at a much less cost than by the ordinary process.

Dr. H. BRINS, of Groningen in the Netherlands, is circulating a brief paper, headed 'The Successor of Steam,' which has appeared in the *Zeis*, a physical journal published at Haarlem, in which he advocates the employment "in our common steam and other engines," of liquid carbonic acid, prepared, as he states, cheaply, from "natrium bicarbonate."

FINE ARTS

THE SOCIETY of PAINTERS in WATER COLOURS.—THE SEVENTEENTH ANNUAL EXHIBITION is now OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, 1s. Catalogue, 6d.

ALFRED D. FELPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—THE FORTIETH ANNUAL EXHIBITION is now OPEN from Nine till Six o'clock.—Admission, 6d.—Gallery, 35, Pall Mall, S.W.

H. F. PHILLIPS, Secretary.

THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 168, New Bond Street, is now OPEN, from Half-past Six to Six o'clock.—Admission, One Shilling.

BLACK AND WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly.—Consisting of Drawings, Etchings, Engravings, &c., OPEN daily, from Ten till Six. Admission, 1s. Catalogue, 6d. R. F. M'NAIR, Secretary.

"THE SHADOW OF DEATH." Painted by Mr. HOLMAN HUNT in Bethlehem, Jerusalem, and Nazareth. Begun in 1858, completed in 1872.—NOW ON VIEW at No. 10, Old Bond Street.—The Gallery is opened at Ten, closed at Six.—Admission, 1s.

DORR'S GREAT PICTURE OF "CHRIST LEAVING THE TOMB," with "The Dream of Pilate's Wife," "Night of the Crucifixion," "Christian Martyrs," "Francisco de Rimini," &c., at the DORR GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

We know pretty well by this time what is the inevitable result of insulting those who think themselves injured, and, of course, Mr. Armitage's reply to the landscape painters who believed that they had not received justice at the hands of the Hanging Committee of the current Royal Academy Exhibition, has called forth a tract, of which Mr. Whitfield is the publisher, styled *The Royal Academy and the Hanging Committee*. It commences with entreaties to several of the R.A.s as the "worthiest" of the body, to aid in effecting reforms which may prevent future injustice. The temper in which this address has been penned is to be regretted; but, considering the provocation afforded by Mr. Armitage, the pamphlet is not so bitter as we might have expected. Among examples of injustice, or rather, as most of us seem to feel is the truth of the matter, of sheer incapacity, due not necessarily to ignorance or lack of sympathy on the part of the hangers, the writer cites not a few flagrant examples of wrong done to eminent painters, such as Messrs. Fildes, Alma Tadema, H. Moore, Linnell, Oulless, Holman Hunt, and others, the positions of whose pictures are contrasted with those occupied by certain members of the Academy. There is a great deal of pungent criticism on productions of more fortunate painters, who, being R.A.s, obtain places for their works which, it is alleged, might have been more worthily occupied by better pictures by "outsiders." The tone of these criticisms is as coarse as it is ill chosen, and the result is that the writers of the tract have, for themselves at least, thrown away the great advantage which those whom they assume to represent gained when Mr. Armitage forgot at once the wiser policy of the Royal Academy and his own dignity. The pamphlet comprises extracts from some of the leading journals on this question at issue, from which it appears that Mr. Armitage's challenge to public opinion has met with an unanimity of condemnation which he probably did not expect. The pamphlet concludes with a series of propositions for reforming the constitution of the Academy, some of which are worthy of consideration, while others are very wild indeed.

The Collector's Handbook of Marks and Monograms on Pottery and Porcelain of the Renaissance and Modern Periods, by W. Chaffers, published by Messrs. Bickers & Son.—*The China Collector's Pocket Companion*, by Mrs. Bury Palliser, published by Messrs. Low & Co., are both on the same subject. The former is the better book, although its publication has, we feel pretty sure, been caused by the announcement of the intended appearance of that by Mrs. Palliser. Mr. Chaffers gives a number of Oriental marks; the lady, none. His volume is richer in other respects as well, and is, therefore, much more likely to be useful to collectors. Still it would not be wise to dispense with the inferior publication, and collectors are now so numerous that there must be room for both works in the market. Those who are indifferent to the art aspect of the subject, buy with avidity tawdry and ill-designed trash from Sévres and Dresden, from Chelsea, Berlin, St. Petersburg, and where not. The abundance and the vulgarity of the articles which collectors amass are not less astonishing to students of art than the ignorance which prompts the expenditure of enormous sums of money in the purchase of objects which no decently-educated artist would admit within his doors. The artistic millennium will, doubtless, be signalized by a universal dispersion

of the trumpery. This is an unpopular heresy, we know, but we are sure that artists agree with us.

EXHIBITION OF WORKS IN BLACK AND WHITE, DUDLEY GALLERY.

It is, now-a-days, the fashion to complain of books and exhibitions if their contents are not fitly represented by their titles. Woe to an over-diligent author if he puts more in his book than its title-page leads the critic to expect. We cannot, however, quarrel with this collection of drawings because by far the larger proportion of them are not, strictly speaking, studies in black and white, although it is true that, in a popular sense of the phrase, the whole of the gathering depends on black and white, and nothing but these tints, for existence. There are a great number of simple outlines and bald sketches which are the very opposite of studies in black and white; and the presence of these in some measure regrettable, as it must lead to confusion in the public mind, which is not apt to respect technical definitions, however necessary they may be. On the other hand, many of these outlines and sketches have graces peculiar to themselves. A few, we are sorry to see how few, have beautiful outlines, and show taste as well as diligence in that most arduous of artistic employments, the expression of pure form. A considerable number of simpler productions, by the facile draughtsmen who "adorn" the pages of our illustrated contemporaries with pictures and cartoons, are to be found here, and many a genial and graceful thought is thus expressed. Besides these works there is abundance of trash, such as makes one wonder why it was produced at all, and still more why we find it here! We need not trouble the reader with criticisms of such productions, but shall proceed, as best we may, to notice the more remarkable works.

In pure and fine draughtsmanship, delicate manifestation of grace in form of the highest kind, nothing approaches Mr. Leighton's *Lemon Tree, Capri* (No. 171). It requires something like an education fully to appreciate this marvel, but even the most superficial observer must be delighted with it. This accomplished painter also sends *Amarella, Ana-Capri* (75), a superbly sound drawing of a noble female head; *Rubiniella, Capri* (90), a beautiful face of a girl.—Mr. Watts has *Study of a Head* (33), *Sleeper Awakened* (241), and two other drawings.—Mr. Legros contributes some admirable sketches in frame No. 270, the fine drawing of which is a noble example to careless students.—Mr. H. Wallis's *After a Storm in the Woods* (188), a glade, with trees lying prostrate in all their length, is grand in sentiment and style, two qualities rare in landscape. It is a fine design in every sense beautifully drawn. There are two capital drawings by Decamps, numbered respectively 94 and 286, *Studies of Animals* and *A Roman Girl*.—Mr. Marks sends a couple of cartoons for figures in his picture now in the Royal Academy, being *Labour* (185) and *Capital* (160).—Mr. Hodgson shows his metal in the vigorous design of *A Sea Fight* (172), a duel, one ship raking her antagonist from stern to stem. This is first-rate, and is full of masculine qualities.

The student will do well to notice *Nine Wood Engravings* (2), after several artists, engraved by Mr. A. Sargent: although they lack colour, they are delicate and firm.—*The Shadow of Folly* (3), by Mr. G. McCulloch, a jester looking at his shadow, is clever and humorous.—Mr. C. Murray's *Decorative Panel* (7), genii playing with frogs, possesses spirit and grace, but it is hardly important enough for painting.—Mr. H. Leslie's *Sunlight* (12) is excellent.—Here are several fine drawings by M. L. Lhermitte, see *Mont St. Pierre* (14), *The Last Ceremony* (120), which is full of rich tone, and exquisitely soft, one of the works really in "black and white." *The Choir at St. Servin, Paris* (140), priests assembled at service in an apse, is truly delightful, and full of colour. Notice *The Ouse at Bedford* (23), by Mr. E. Edwards, with a delicate, finely appreciated distance and mid-distance of a

vista of the river, strangely weak in the foreground, of trees and rushes.—M. J. Jacquemart is universally famous for his representations of old pictures and antiquities. Many of his masterpieces in this way are here, especially *Elisabeth de Valois* (24), after A. Moro; *Le Soldat à la Fillette* (55), after a work now in the Loan Collection, Paris, a wonder of rich tone, here attributed to "Sir Antonio More" (!), but really by Jan Van der Meer, and belonging to M. Double. See *Fruit after Cuypp* (95).—M. Cadart's *Six Etchings de L'Illustration Nouvelle* (26) are brilliant works, of which the best is a vista of a lane in a Turkish town, sunlight effect of great beauty; see also *Five Etchings* (105).—M. Rajon takes rank with the above-named French etcher; see his *Cour de Maison Hollandaise* (36), after De Hooghe, a fine and rich work; *Portrait de Vieille Femme* (225), after Rembrandt, and two others.

Mr. F. Powell has a superb study in chalk for a recent picture of his: it is styled *The Isles of the Sea* (79), and is well worth half an hour's careful observation.—M. Fortuny (?) produced *Portrait of Velasquez* (165), a delightfully vigorous etching, full of character and colour.—Mr. J. Knight's *Near Rotterdam* (201), a marsh, with pools, at twilight, is admirable, and possesses a great deal of pathetic expression. See Mr. J. H. Bradley's *Canal la Vena, Chioggia* (240). We may conclude by naming some more of the better works here. Mr. H. Moore's *Poplars in a Breeze* (16); M. Millet's *La Lessiveuse* (34), and *The Potato Harvest* (66); Mr. G. D. Leslie's *Sweet Seventeen* (63), a study of a girl, and rather sentimental; M. Veyrassat's *Retour d'une Corvée* (73); M. Brunet Debaines' *L'Eglise St. Vivien, à Rouen* (251); M. A. P. Martial's *La Rue de la Tornellerie* (1), *Paris* (373); and *A Portrait* (439), by Mr. W. Britten, an elaborate and strikingly realistic study of the modelling of a female head, the execution of which must have been beneficial as a piece of training for the artist; but it is inspired by no higher sense of art than labour,—it shows Dennerism in the highest mood.

Fine-Art Gossip.

ONE of the most interesting papers that archaeologists could desire, and lovers of Art lament over, has been moved forin the House of Lords, being nothing less than a return showing the number of churches, including cathedrals, in every diocese in England which have been built or restored at a cost exceeding 500*l.* since the year 1840; and showing also, so far as possible, the expenditure in each case, and the sources from which the money has been procured. Lord Hampton, who moved for this return, will probably receive an answer which will astonish him. The amount expended has been enormous: it is not too much to assert that not less than three-fourths of it has been spent, not in the preservation of noble works of art, still less in the erection of new ones, but in utterly ruining all that was valuable to the artist, true architect, and archaeologist, and in doing away for ever with the venerable air which hung about each church and cathedral. It is a pity the date was made so recent as 1840, for that will not embrace the mischief done at Canterbury, Durham, and Salisbury. It is, unfortunately, all too late effectually to defend our ancient buildings: there are scarcely any of them left uninjured; more than half of them are completely defaced; in fact, it is wonderful that, with a system of payment to architects so monstrous as that adopted in these cases, any single stone, much less building, or aggregate of stones, has escaped "restoration."

We are glad to hear that the French Government is, at last, going to take the monuments at Carnac under its protection.

If we may believe the *Débats*, Dr. Schliemann was at one time during the recent disputes so worried by the claims of Turkey, that he offered his collection to the French. But the authorities in Paris paid as little attention to the offer as if they had been educated at Whitehall, and let slip the chance of securing the prize for the Louvre.

LORD SANDON'S statements about the appointments recently made at South Kensington indicate arrangements which are substantially the same as those which were announced some time since. Sir F. Sandford, Secretary of the Education Department, is Secretary also for the Department of Science and Art; Mr. Norman Macleod, who has for many years acted in the same capacity, is Assistant-Secretary; Mr. P. Cunliffe Owen is Director of the South Kensington Museum. Major Donnelly and Mr. Redgrave have been offered the Directorships of Science and Art respectively; that is, we believe, the teaching in each case remains under the charge of these gentlemen.

We are bound to call attention to the fact that during the summer months, ending with July, that noble collection of casts and designs by Flaxman, which is worthily housed in University College, London (Gower Street), is, on application, open to visitors every Saturday from ten till four.

MR. POYNTER, Slade Professor, delivered an excellent and highly-practical address to his students in the Art Schools, Gower Street, on Wednesday last, while attending the distribution of the prizes. The competitors' drawings were of the most encouraging character, and the school flourishes in the truest sense of the term.

An exhibition of works by Kaulbach, and other German artists, is now open in Great Marlborough Street.

MUSIC

MADAME ESSIPPOFF, SARABATE, PAPINI, LASSERRE, on TUESDAY, June 26, with Wæfelingham, Radcliffe, Barrett, Hutchins, Lassar, Jekway, and Piquet. Accompanist, Gane. The Septets of Beethoven and Hummel, and Solos, Violin, Violoncello, and Piano-forte. Last Matinée of the MUSICAL UNION, at Three o'clock. Visitors can pay at the Hall, or procure Tickets at Lucas & Co.'s, Cramer & Co.'s, and Austin's. With such a phalanx of executive genius, the usual Vocal Music will be dispensed with at this Grand Matinée. PROF. ELLA, Director.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cousins.—LAST CONCERT but ONE, MONDAY, June 29, St. James's Hall, Eight o'clock. Piano-forte, Madame Essipoff; Vocalists, Miss Edith Wynne and Madame Bertram Ferrand—Salle, 1st 6d., in Balcony or Area; Reserved Balcony, 7s.; Unreserved, 5s. and 2s. 6d.

ROYAL ALBERT HALL.—MR. SIMS REEVES'S BENEFIT CONCERT, NEXT MONDAY EVENING, June 29, at Eight o'clock. Madame Christine Nilsson, Madame Trebelli-Bettini, Miss Helen D'Alton, and Madame Lemmens-Sherrington; Mr. Sims Reeves and Mr. Santley. Solo Violin, Madame Norman-Neruda; Solo Piano-forte, Mr. Willem Cosen. Conductors, Mr. Büttner, Mr. Sidney Naylor, and Mr. Hatton. Organist, Dr. Stainer. The Royal Albert Hall Choral Society, Conductor, Mr. Barnby.—Tickets, 3s., 5s., 7s. 6d. (5,000 admissions at 1s.); at Novello's, 1, Berners Street, and 35, Poultry; the usual Agents; and at the Royal Albert Hall. (Tickets already purchased for June 1 will be available.)

MR. W. H. HOLMES'S SECOND PIANO-FORTE CONCERT, St. James's Hall, July 1.—Programme and Tickets of Mr. W. H. Holmes, 35, Beaumont Street, Marylebone.

THE HANDEL FESTIVAL.

THE return of the triennial gathering at the Crystal Palace gives rise to the question, why are such masses collected within the Handel orchestra? Why is the expanse of space before the monster platform filled from the area to the very roof by a crowd that numerically is larger than the population of many towns, be these native or foreign? How has England—the most unmusical nation in the world, according to some conceited, prejudiced, or disappointed foreign artists, who have failed in the struggle with resident artists—the singular power of collecting once in three years within the Sydenham Glass Palace such an amount of executive force, and appreciative audiences, able to distinguish the true from the false displays of real genius from the sham successes of mediocrity? Cynics may answer these queries by saying that it is simply a fashion, a thing of the day,—the first Handel Festival was a novelty,—novelties please, and have their day, and these meetings are doomed. It may be so. We hope not. For the glory of Art,—for the encouragement of artists who have fought their way to the first rank,—for the perpetuation of the Handelian choral inspirations, until these are superseded by finer imaginings of a master-mind, let us preserve periodical meetings, at which an enormous array of executive talent is brought together from all parts of the country, and the lovers of music from many nations meet together to interchange opinions, to discuss freely, apart

from passion, prejudice, and the influence of cliques, what is our present, what has been our past, what will be our future in art.

When we take a retrospective glance at this week's doings at Sydenham, summarizing results without individualizing them, there are various grounds for congratulation. We can now recognize the advantage of continuity, and, as is the case with the Birmingham Festival, we learn what can be achieved by careful watchfulness and by the improvement of defective arrangements. There are naturally two prominent points to be considered when it is proposed to assemble some 4,000 performers, more or less (probably less, for round numbers are convenient but deceptive), to execute Handel's works—first, the proper balance between voices and instruments, and, secondly, the acoustical properties of the arena. Now those who have followed the five triennial festivals will be disposed to agree; that at no former meetings have the vocal and orchestral forces been more equally and judiciously blended, or the facilities for hearing been more decidedly improved. Those who are interested in the divisions of the various voices, in the numerical disposition of the different instruments, and in the expedients employed to make sound travel with as little reverberation as possible, have had the necessary information afforded them in the daily records of the performances. Here we can only say that the results were pre-eminently gratifying.

About the execution of the oratorios, the 'Messiah' and 'Israel in Egypt,' and of the miscellaneous selection on the Wednesday, there has been the ordinary division of opinion. There will be always the old cry raised of "the score, the whole score, and nothing but the score," by some few bigots. There has been, and will continue to be, the eternal discussion whether Handel's orchestration ought not to be preserved in its integrity, that is, with no brass, except many trumpets, unlimited wood, and plenty of stringed, with organ *obligato*. Then comes the more delicate question of the tempo, and next the old quarrel about colouring. Handel is referred to; his copyists are quoted; and, above all, we are solemnly told that tradition must be respected. It is our duty, we are informed by some, to reverence Jonah Bates and Sir George Smart, and let the metronomes, based on their authority, be observed. Again, there is the still more vexed question about the plagiarism of Handel. There is no harm in these discussions and controversies, because they lead to nothing, they can solve no problem, they can settle no disputed point. A dreamer may take Handel's MS. scores and start any theory upon them; the composer cannot contradict him. The matter-of-fact Handelian, who is content to hear his music and draw his own conclusions, can afford to smile at the conceived pretensions of any one who attempts to dissect his ideas from the grammatical or purely technical point of view. But, above these petty attempts at analysis, rising grandly over all fulsome idol worship, are the colossal choral conceptions of the master-mind; and those who listen to them as they strike on the ear when poured forth from such an executive as that which has been heard this week at the Festival feel perfectly indifferent to any individual speculation. There can now be no retrograde movement in the interpretation of Handel's oratorios. Five successive festivals at the Crystal Palace have established this undeniable fact, and we can quote Meyerbeer's authority to back our assertion, that the more numerous the voices are collected for the choruses of Handel, the grander, the more inspiring, the more overwhelming are the results. Handel, beyond all other composers, possessed the secret of creating the most extraordinary acoustical effects of notation by the simplest means, and this simplicity means sublimity. The Crystal Palace audiences of this week understood this fact,—they felt it, they acknowledged it, although they were perfectly indifferent to the why and the wherefore. In fact, any attempt to dissect Handel resembles the proceeding of the critic who attempted to describe a grand painting of Raphael by giving details about the colours he

had used and his mode of mixing them. Technical slang as applied to Handel is simply ridiculous; higher ground must be taken, philosophically, poetically, and acoustically.

In the interpretation of the Handelian sacred music, conductors are not to be bound by alleged tradition, which is really worthless, nor by metronomical considerations. There is no reason why oratorio should be dragged under the pretext of devotional respect. That is cant. What is required is reverence for the words; but with reverence there should be due consideration how far the prominent points of the score can be developed effectively. There is no special holiness in sound, unless it be sympathetic. If we have rightly judged the demeanour of the Crystal Palace audiences, and if we are to take as evidence their outward recognition of the execution, there never has been a time when Handel's choral aspirations were more appreciated. The chorists distinguished themselves by the precision of their attacks, by their observance of the gradations of sound, by their nice notion of light and shade. And these qualities must have been acquired by long study and practice.

There has been a faint cry for novelty. What can supersede the 'Messiah' and the 'Israel in Egypt'? There is but one rehearsal for three performances, and it is a public one. If the Handel Festival programme is to be extended, there can be but one way of effecting it, and that is, by having one evening meeting, which would be a great boon to many persons whose vocations prevent their attendance in the day-time; financially it would be a success, and four performances in one week would not exhaust the Handel repertoire. There is, to be sure, the Wednesday selection day, and a more interesting one than that of this week has never before been concocted; for there were thirteen pieces heard for the first time at these festivals, and grand they were generally—sublime in some instances. We need scarcely quote the "Righteous Heaven," with its difficult divisions, from 'Sanna'; the "When his loud voice," from 'Jephthah'; the "Gird on thy sword," from 'Saul'; the "Glory be to God," from the Utrecht 'Jubilate'; "The many rend the skies," from 'Alexander's Feast,' &c.

With all respect for the solo singers, we may be pardoned for pointing out, what they must feel themselves to be true, that within such a large arena, and with such choral sublimities, they are but secondary. And in making this remark we in no way detract from the artistic attributes of such singers as Mdle. Tietjens, Madame Sinico-Campobello, Madame Otto-Alvsleben, Madame Trebelli-Bettini, Madame Patey, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Cummings, Mr. Kerr Gedge, Mr. Santley, and Signori Foli and Agnesi, who, one and all, displayed their vocal skill in the pieces allotted to them. But there was one event which justifies a special exception from a general notice of the services rendered by the above artists, and that is, the return to his professional career, after months of absence, from severe indisposition, of Mr. Sims Reeves. No wonder that when our great English tenor entered the orchestra last Wednesday there was a long burst of cheering from audience as well as orchestra to greet one of the grandest singers of whom any country can boast. He sang the "Deeper and deeper still," from 'Jephthah,' with that dignified and pathetic expressiveness in the recitative, and that profound pathos in the air, "Waft her, Angels," which made some amateurs, old enough to remember Braham in his best days, wonder how two readings so totally distinctive in conception could yet arrive at the same end—that of fixing the attention and of securing the sympathy and admiration of the listeners.

There is yet another important point connected with this fifth triennial gathering, and that is, the marked improvement in the quality of the band, in round numbers some 450 players, of whom the stringed counted 371, the complement of wood, brass, and percussion being proportionate. But the increase of the flutes, piccolos, oboes, clarionets, and bassoons was such a marked feature, that

it is worth noting that the following Michael Occasional peribly. the conde call for 'Saul' was March fr Dryden's in these which ar this was: houses, n used, how been det The redi donna, has been has prove adhered to

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it is worthy of consideration whether Handel's notions of turning to account the wood might not be followed more closely. His meagre orchestration has been most judiciously compensated for by Sir Michael Costa's additional accompaniments. The Occasional Overture on Wednesday went superbly. The march was really re-demanded, but the conductor would not accept the *encore*. The call for the repetition of the Dead March in 'Saul' was irresistible. There was another splendid March from the 'St. Cecilia's Day'—a setting of Dryden's ode. But a curious fact came under notice in these Handelian instrumental illustrations, which are mainly dependent on the stringed, and this was: suppose the pitch of the Italian Opera-houses, namely, the French diapason, had been used, how the brilliancy of the violins would have been destroyed by lowering the pitch half a tone! The reduction demanded by imperious *prime donne*, and granted by complaisant Impresarios, has been a grave error; and the Handel Festival has proved that it would have been better to have adhered to the old standard.

ROYAL ITALIAN OPERA.

MR. GYE fulfilled one of the pledges of his Prospectus by the production of 'Mignon' last Saturday evening. This opera, however, has not met with the success here which it has enjoyed in France, Italy, and Germany. We can understand that the *libretto* would be acceptable to German audiences, familiar as they are with Goethe's 'Wilhelm Meister,' but the Italians and the French have little knowledge of the novel; they know Goethe chiefly by his 'Faust.' We are, therefore, somewhat surprised at the popularity of 'Mignon' in Paris and beyond the Alps. 'Mignon' came out, however, at the Opéra Comique in 1866, with a very powerful cast: Mesdames Galli-Marié (Mignon) and Cabel (Philine), MM. Achard, now at Drury Lane (Wilhelm Meister), Bataille (Lothario), Coudere (Laerte), and Voisy (Frederick). It was a great success, and remains a permanent work in the *répertoire* of the Salle Favart, and it soon found its way to Italy and to Germany; but it was some time on its continental travels before it reached London. In 1870, however, Mr. Wood, who produced more novelties in his single season of management than Mr. Gye and Mr. Mapleson have done in some years, presented the Italian adaptation of the French book by MM. Carré and Barbier at Drury Lane, with Madame Nilsson as Mignon, Madame Volpini as Filina, Madame Tregli-Bettini as Frederico, Signor Bettini as Guglielmo, M. Faure as Lotario, and the late Señor Gassier as Laerte. Last season, Mr. Mapleson revived 'Mignon,' with Mesdames Nilsson and Carlotta Grossi, MM. Capoul and Castell-mary, Signori Rinaldini, Pro, and Casaboni. In the *Athenæum* of the 14th of June, 1873, No. 2381, we noticed the curious fact that at the two Italian Opera-houses 'Hamlet' and 'Mignon' were produced about the same time, one imported from the Grand Opéra and the other from the Opéra Comique, in Paris. Notwithstanding the varied powers displayed by Madame Nilsson in her beautiful rendering of the part of Mignon, the opera did not prove attractive either in 1870 or 1873. The Italian recitatives, which took the place of the French spoken dialogue, were, despite the clever orchestration of M. Thomas, found wearisome. The first act was always interesting, but the two last sections hung fire.

The cast at Covent Garden was as follows: Mignon, Mdle. Albani; Filina, Mdle. Marimon; Wilhelm Meister (Guglielmo), Signor Nicolini; Lotario, M. Faure; Laerte, Signor Ciampi; Frederico, Mdle. Smeroschi; Giarno, Signor Raguer; Antonio, Signor Manfredi.

More than ordinary pains had been taken with the mounting of the work. The Covent Garden *mise en scène* was, as usual, good, and the musical ensemble was steadier in the choral and orchestral portions than in other operas. Signor Vianesi is to be praised for this care and attention; and if he were less fidgety as a conductor the execution would have been still better. The cast, generally speaking,

was more or less efficient, but there were no signs of the creative faculty, except in the case of one artist,—and that one, it need scarcely be added, was M. Faure, whose pathos and power, musically and dramatically, rendered Lotario the most prominent part in the Covent Garden version. But the French libretto, without the spoken dialogue, is a dull one, and, unless the part of Mignon falls into the hands of a singer of genius, the opera, after the opening act, will not fix attention and command sympathy. Besides Madame Nilsson, there is another artist who, in Germany, has created a marked sensation as Mignon, we mean Madame Pauline Lucca. The Canadian *prima donna*, Mdle. Albani, was overweighted in the rôle of the persecuted heroine of domestic life depicted by the French dramatists—certainly not by Goethe. As an actress, Mdle. Albani is cold, formal, and stiff: in pathetic passages she lacks intensity of expression; she is awkward in her action, and her movements are more mechanical than impulsive. If we could but get one touch of nature, one outbreak of passion from Mdle. Albani, we could forgive her defects in the florid music, and feel more sympathy for the high notes with which she is gifted. But facial expression is never apparent, and she does not know how to listen on the stage. A mechanical Mignon, dependent on managerial drilling, must inevitably be a lifeless one. It is idle to characterize her style as unaffected and simple, nor is it consolatory to be always told that we are to wait, and then we "are to see what we shall see." Mignon, if powerfully acted and sung, is really the only great part in the opera; but at Covent Garden Lotario was the leading character.

To-night Signor Verdi's 'Luisa Miller' is promised, with Madame Adelina Patti, Mdle. Ghiotti, Signori Nicolini, Capponi, and Baggiolo in the cast.

HER MAJESTY'S OPERA.

It seems to be the policy of the Drury Lane Director to substitute French for Italian tenors; or how can we account for the withdrawal of Signor Campanini from the part of Gennaro, in 'Lucrezia Borgia,' in favour of Signor Gillandi (M. Gilland)? The opera was given on the 18th inst., and was announced for repetition last evening (Friday), Mr. Mapleson having imitated Covent Garden and increased the number of opera nights during the week. Although we give Signor Gillandi full credit for such powers as he possesses, and for his facial resemblance to Signor Mario, we have our doubts, despite the enthusiasm of his audience, whether he is destined to occupy the foremost position. Physically, we believe his means to be limited; there is inequality in the *timbre* of the voice, which is sometimes harsh and guttural, but in bits of *cantabile* here and there there is, unquestionably, charm. As an actor, he as yet has shown no distinctive quality, but remains conventional. M. Achard is far his superior in histrionic ability, but he has to resort to devices in order to conceal his lack of vocal force in the strongly-marked dramatic situations. His Fernando, in 'La Favorita,' is much like his Raoul in the vocalization, that is, unequal. Signor De Reschi, who played the King, is the most promising baritone of the day; for he has a thoroughly sympathetic voice, and has only to acquire stage experience to turn it to the best account. The basso, Signor Perkins, who enacted the monk Baldassare, is also making progress: with his command over the low notes, he ought to be another Staudigl or Fornes.

The fourth performance of Balfe's 'Talismano' took place last Monday, and the theatre was filled to overflow; the fifth representation will take place this evening (Saturday). Madame Nilsson was to appear as Lucia on Thursday, and we hope to have her Desdemona soon. The appearance of Mdle. Tietjens as Elvira, in 'Ernani,' is also anticipated. Whether the subscribers will have Auber's 'Fra Diavolo' for Mdle. Singelli, and Queen Elizabeth in Donizetti's 'Roberto Devereux,' is questionable; but the Belgian *prima donna* is to be heard in

the music of the Queen of Night in Mozart's 'Flauto Magico.' 'Don Giovanni' has been too long out of the Drury Lane *répertoire*, but with the existing *troupe* a powerful cast could be arranged.

CONCERTS.

At the seventh Matinée of the Musical Union, on the 23rd inst., the scheme comprised Beethoven's String Quintet in a flat, Op. 4, executed by MM. Sarasate, Wiener, Van Waefelghem, Bernhard, and Lasserre, and Haydn's String Quartet inc. No. 71, so far as regards the *allegro* and the *tema*, which introduces the Austrian national strain, "God preserve the Emperor." Herr Rubinstein's Sonata in D, Op. 18, for piano-forte and violoncello, was interpreted by Madame Essipoff and M. Lasserre. There was an unusual number of solos in this programme, the Russian lady pianist selecting four pieces: Chopin's Berceuse, Op. 57, M. Leschetizky's 'Alouettes,' Dr. Von Bülow's 'Intermezzo,' and Rubinstein's Valse in a flat. Señor Sarasate chose a *Larghetto* by Pietro Nardini, a Tuscan composer and violinist, who was a pupil of Tartini, and the Tambourin (a Provençal dance), by the French violinist Leclair, the Paganini of his age. This concert resembled those memorable mornings when Herr Rubinstein and Dr. Von Bülow played, for rarely has there been a larger assemblage of aristocratic, literary, scientific, and artistic celebrities than the one gathered last Tuesday in St. James's Hall. Great was the curiosity to hear the Russian pianist, who made something more than a decided impression on her hearers, for the enthusiasm provoked by her performances was what the Italians call *furore*. The Sonata was a triumph, shared, however, by the French violoncellist with the fair pianist, for it was an exceptional exhibition of skill and sentiment on the part of both artists. The composition is full of melody, strikingly original in idea and form, and is one of Herr Rubinstein's happiest conceptions. Madame Essipoff, in her four solos, quite won the suffrages of perhaps one of the severest audiences in London. Dr. Von Bülow's 'Intermezzo' was encored, the combined charm of the composition and of the performance being irresistible. Señor Sarasate, in his two specimens of the ancient school of violinists, displayed dexterity of the highest order. Next Tuesday will be the Director's final Matinée, when Madame Essipoff will again play, and Signor Papini, Señor Sarasate, and M. Lasserre will also appear.

Herr Halle has followed the example of Dr. Von Bülow, and has illustrated modern chamber-music by introducing at his recitals Herr Rheinberger's Pianoforte and String Quartet in E flat, Op. 38, first introduced at the Musical Union, and Sir W. Sterndale Bennett's 'Maid of Orleans' Sonata, which Herr Von Bülow performed at one of his recitals. At the seventh recital, on the 19th, Herr Halle was allied with Madame Norman-Néruda and Herr Franz Néruda in Herr R. Volkmann's Trio in B flat minor, Op. 5. The Swedish composer's work is marked by sound scholarship as well as of brilliant treatment for each instrument. Schumann was as fortunate in his prediction of future fame for Herr Volkmann as he was in the case of Herr Johannes Brahms. Herr Halle terminated his interesting series of recitals, which have been expanded this season into nearly the proportions of the Monday Popular Concerts, on the 26th inst.

At the Royal Albert Hall Opera-house Concert, last Saturday afternoon, the programme contained selections from Balfe's 'Talismano,' including the *bravura*, "Nella viva trepidanza," sung by Madame Nilsson; the legendary *aria*, "La guerra appena," by Mdle. Marie Roze; the tenor *romanza*, "Candido fiore," by Signor Campanini; the baritone air of Richard, "O chi l'amor può mai," by Signor Rota; the inspiring duet between Sir Kenneth and Edith, "Teco il serba," the concluding movement of which was encored, so spirited was the singing of Madame Nilsson and Signor Campanini; and the last of the gleanings was the Grand March, played by the Drury Lane

band, conducted by Mr. Cusins. The other artists who co-operated were Mdle. Singelli, Mdle. Macvitz, Madame Trebelli-Bettini, who was encased in "Non più mesta," Mdle. Valleria, Signori Fancelli, Gillandi, Borella, Agnesi, Galassi, and Herr Behrens. Madame Nilsson had to sing twice the last movement of Signor Verdi's "Tacea la notte"; and Signor Fancelli sang the tenor air from "Luisa Miller," "Quando le sere," with much expression.

Mr. Brinley Richards, the pianist and composer, gave an evening concert in the Hanover Square Rooms, on the 23rd inst., assisted by Miss Edith Wynne, Miss Mary Davies, Madame Patey, and Mr. E. Lloyd, with Signor Pezze, violoncello; and Signor Randegger, accompanist. The programme mainly consisted of national Welsh music, and some of the compositions of the *bénéficiaire*: "Let the hills resound," encored; "God bless the Prince of Wales"; a new song, "The Harper's Grave," assigned to Miss E. Wynne, which was re-demanded, as also 'Anita,' sung by Mr. Lloyd, and the 'Ash Grove,' given by Madame Patey. Mr. Richards played a study by Moscheles, whose pianoforte works are too much neglected, the Tarantella and a Scherzo (Mr. B. Richards), and a Lied, by Mendelssohn.

M. Duvernoy's second pianoforte recital at the Hanover Square Rooms, on the 19th, was well attended, and in his performances of works by Bach, Handel, Haydn, Beethoven, Weber, Chopin, and Dr. Liszt, he displayed his powers of execution, and his appreciation of the intentions of the various composers. He wholly abandons the dry, dull, and mechanical style of interpretation, which, indeed, is altogether falling out of favour, despite the diatribes of the Tartuffes of the so-called classical school, a cant term, which has now little meaning.

Madame Eleanor Armstrong, the vocalist,—with the aid of Mdle. Elena Angele, Miss Purdy, and Miss C. Armstrong, Messrs. T. Cobham and B. Tesseman, and Signor Caravoglia, vocalists; M. Albert, Mr. F. Berger, Mr. John Thomas, Herr Ganz, Signori Tito Mattei and Romano, instrumentalists,—had a morning concert on the 20th, in the Hanover Square Rooms.

Musical Gossip.

M. GOUNOD has been engaged to conduct at the Liverpool Musical Festival the music to his 'Jeanne d'Arc' and the 'Funeral March of a Marionette'; his 'Messe SS. Angeli Custodes' will also be given. Mrs. Weldon will sing the "Hala" dirge and the Page's ballad in 'Joan of Arc.' Madame Adelina Patti, Miss Edith Wynne, Madame Patey, Messrs. Sims Reeves, Lloyd, and Santley, will also appear, and negotiations are pending for other artists, as well as for new works by eminent composers. The band, with M. Sainton as *chef d'attaque*, will number 100 players, and the choir will include 300 voices. Sir Julius Benedict will be the conductor. The Festival, which will be for the benefit of the local charities, will take place in the Philharmonic Hall, on the 29th and 30th of September, the 1st, 2nd, and 3rd of October. Mendelssohn's 'St. Paul,' which was first performed in this country at the Liverpool Festival of 1836, will be executed, as also Haydn's 'Creation,' Mr. Sullivan's 'Light of the World,' and selections from the 'Messiah,' 'Israel in Egypt,' and 'Judas Maccabeus.' A new symphony by Sir J. Benedict, and two new works by Mr. Macfarren and Mr. J. F. Barnett, are to be produced.

MADAME NILSSON will give a morning concert, next Wednesday, in aid of the funds of the Westminster Training School and Home for Nurses. In this kind undertaking the Swedish songstress will be supported by Mdle. Tietjens and Madame Trebelli-Bettini, Signori Campanini and Rota. Our English artists, Mr. Sims Reeves and Mr. Santley, also assist. Madame Norman-Néruda will be the solo violinist, and Signor Randegger and Sir Julius Benedict will conduct the concert. Her Majesty and the Princesses of the Royal

Family are patronesses, besides a long list of noble ladies.

MADAME ESSIOFF will be the pianist at the seventh Philharmonic Concert, next Monday.

At a *Matinée d'Invitation* given by the pupils of Madame Sainton-Dolby and M. Sainton, in Kensington Palace Gardens, at Mr. Marsham's residence, Mendelssohn's cantata, 'Praise Jehovah,' and fourteen numbers of M. Gounod's opera, 'Mireille,' were executed. There were thirty-five voices of the lady students, who were supported by a professional chorus. The chief singers were Miss Julia Wigan, Miss H. Cunningham, Miss L. Wallace, Miss Layton, Miss A. Vernon, &c. Mr. Cummings, the tenor, and Mr. Alsop, bass, also co-operated; Mr. Thouless was the pianist, and M. Sainton was the conductor. The majority of the pupils were amateurs, and the concert was so far remarkable as indicating the precision with which vocal concerted music can now be performed. Who knows if the Elizabethan Madrigalian era may not be revived. It was a period when every lady and gentleman was taught to sing in part-music.

M. OFFENBACH's 'Princess of Trebizond' was revived at last Saturday's Gaiety morning performance, and will be repeated this afternoon (the 27th), with Mesdames Augusta Thompson and Farren, Messrs. Taylor, Lyall, and Maclean in the principal parts. Why does not Mr. Hollingshead try the 'Cent Vierges' of M. Charles Lecocq? a dramatic version of which, excluding much of the music, has been done at the Britannia Theatre. 'Giroflé-Girofla' proves attractive at the Strand Opéra-Comique, with the Brussels troupe. 'Vert-Vert' is running at the St. James's Theatre, and 'La Jolie Parfumeuse' at the Alhambra. 'La Fille de Madame Angot' continues to be played at the Globe Theatre and at the Islington Philharmonic Theatre.

MR. SIMS REEVES will have the co-operation of Mesdames Nilsson, Lemmens, D'Alton, and Trebelli-Bettini, and Mr. Santley, with Madame Norman-Néruda, Mr. W. Coenen, M. Blumenthal, Mr. Sidney Naylor, Mr. Hatton, and Dr. Stainer (instrumentalists), at his evening concert in the Royal Albert Hall, next Monday. Herr Ganz has a morning concert on the same day.

THE final concert for the season of Mr. Henry Leslie's Choir took place on the 25th, with Miss Edith Wynne, Miss Bolingbroke, and Signor Foli as solo singers.

DRAMA

Dramatic Gossip.

'OLD HEADS AND YOUNG HEARTS,' revived at the Vaudeville Theatre, for the benefit of the manager, has proved so successful, it is nightly repeated. In the part of Jesse Rural, the benevolent clergyman, to whose blunders the action of the play is owing, Mr. Farren shows once more his capacity to succeed his father in his favourite character. The general cast is strong, and the interpretation praiseworthy. Miss Roselle assigns to Lady Alice as much refinement as the part is capable of receiving. Mr. James plays Tom Coke; Mr. Thorne, Col. Rocket; Mr. Horace Wigan, the Earl; Miss Larkin, the Countess; Miss Bishop, Miss Rocket; Mr. Teesdale, Lord Roebuck; Mr. Warner, Littleton Coke; and Mr. Righton, Rob.

A SINGULAR comment upon the management of our Lord Chamberlain is afforded in the fact that 'Le Demimonde,' the piece this fastidious gentleman has rejected as unfit to be set before an English audience, has been selected by the Comédie Française in the exercise of its privilege of taking whatever plays seem to it worthy of being adopted into its *répertoire*. Can no Member of Parliament be found to speak one word against this ludicrous protection of art? Meanwhile, as erudite Mr. Donne and courteous and epistolary Mr. Ponsonby find, as we are told, the title of the Demimonde improper, let us advise them to study the lan-

guage they patronize, and they will ascertain that in England a signification is given to the word that no Frenchman dreams of bestowing. In the 'Dictionnaire de l'Argot Parisien' the word "demimonde" is thus explained:—"Femme née dans un monde distingué dont elle conserve les manières sans en respecter les lois." There is some talk of the Comédie taking two other pieces of M. Dumas fils, 'Un Fils Naturel' and 'Un Père Prodiges.'

LONDON is to be visited shortly by the company of the Vaudeville, who will give at the Queen's Theatre a series of thirty representations. 'L'Oncle Sam,' 'Les Pattes de Mouche,' 'Les Ganaches,' and 'Le Roman d'un Jeune Homme Pauvre' are among the pieces to be presented.

'TABARIN,' the two-act comedy of M. Paul Ferrier, produced after many delays at the Théâtre Français, is the sixth work dealing with the fortunes of the famous mountebank of the Place Dauphine, which has been given to the stage during the present century. The domestic misfortunes or misunderstandings of this ill-starred clown seem, indeed, as lastingly popular in France as are those of Punch in England. Of the two acts composing the present piece, the first is wholly occupied with the complaints of Tabarin concerning the behaviour of his wife Francisquine, and the love-making of Gauthier, a young student whom the lady has induced her husband to admit into his troupe. The second, which constitutes the piece, presents faithfully a view of the old theatre of the mountebank, as it is preserved to us in the designs of Dujardin and others. Tabarin, acting before an eager crowd, is spurred by his domestic sorrows into more than usual excellence. While still acting, he sees Gauthier elope with his wife. Unable to quit the stage and go in pursuit, he curses his profession, and the cruelty of the crowd around him, with a vigour that at length communicates to the spectators an inkling of the truth. Little used to such treatment, the mob threatens to mount the stage and punish the insolence of its servant. At this moment, Francisquine, recovered by one of the actors of the company, returns penitent, and ashamed, to be pardoned by Tabarin, who assures the audience his former extravagances and the present *démolition* are all in his rôle. This mixture of serious perplexity and mimic suffering upon the stage proved infinitely diverting to the audience at the Français. M. Coquelin, who, considering his high reputation, has had little opportunity of "creating" parts, obtained a signal triumph in the rôle of Tabarin, strengthening and affirming the position he has of late acquired as the first among the younger comedians in France. The other parts were adequately sustained by Mdle. Lloyd, MM. Kime, Boucher, and Coquelin cadet.

FOR the anniversary of Corneille, the Comédie Française gave 'Le Cid,' with M. Mounet-Sully as Rodrigue, and Mdle. Favart as Chimène. 'Le menteur' was also played.

THE season at the Paris Vaudeville terminates on Tuesday next. The house will re-open in September with a *lever de rideau*, entitled 'Entre Deux Trains,' to be played by M. Saint-Germain and Mdle. Lovely, and with 'Berthe d'Estrée,' by M. Henri Rivière. A drama by M. Denery will follow.

M. SARDOU is at present at Marly, engaged in the composition of his new comedy, 'L'Officier de Fortune,' to be given by M. Offenbach at the Gaité. M. Lafontaine has been secured for the principal part in this.

As the prohibition of popular pieces at the Princess's continues, in spite of remonstrance, the management, driven to fall back upon former successes, has revived 'Le Réveillon.'

TO CORRESPONDENTS.—T. B.—M. L.—S. M. D.—received.

A. C. W.—The passage is well known.

A. A. S.—We do not review second editions.

W. H. R.—We cannot answer such questions.

Errata.—No. 2434, p. 823, col. 3, line 20 from bottom, for "Sugamuna," read Sugamuna; line 12, for "Liratban," read Zirabani.

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303 and 204, OXFORD-STREET, and
31, ORCHARD-STREET, PORTMAN-SQUARE, W.
(Carriage entrance in Orchard-street.)

ALLEN'S SOLID LEATHER
PORTMANTEAUS.
ALLEN'S VICTORIA DRESSING BAG.
ALLEN'S STRONG DRESS BASKETS.
ALLEN'S REGISTERED ALBERT DESPATCH BOX.
ALLEN'S NEW CATALOGUE of 500 articles for Continental
Travelling, post free.
37, West Strand, London.

GENTLEMEN'S PORPOISE-HIDE BOOTS, 36s.;
Shooting substance, 30s. Very Soft and very Durable.
THOMAS D. MARSHALL, 192, Oxford-street, W.

JOSEPH GILLOTT'S
CELEBRATED
STEEL PENS.

Sold by all Stationers throughout the World.

CHUBB'S NEW PATENT SAFES, steel-plated
with diagonal bolts, to resist wedges, drills, and fire. Lists of
Prices, with 130 Illustrations, of all sizes and qualities, of Chubb's
Safes, Strong-room Doors, and Locks, sent free by CHUBB & SON,
37, St. Paul's Churchyard, London.

HONEYCOMB SPONGES.—These Sponges are
well adapted for the Bath, and are preferred by many to the
finest kind: they are very much lower in price than the fine sponges
ones. — **METCALFE, BINGLEY & Co., 131 p, Oxford-street, W.**
Toilet Brushmakers (by appointment) to H.R.H. the Prince of Wales.

ICE SAFES and WENHAM LAKE ICE.—
The WENHAM LAKE ICE COMPANY'S celebrated ICE, in
Town or Country, Ice Butter-Pitchers, Ice Butter-Dishes, Ice-Cream
Machines, Prize-Medal and New Duplex Refrigerators, fitted with
Water-Tanks and Filters, and all modern improvements, can be
obtained only at the Sole Office, the WENHAM LAKE ICE COM-
PANY, 125, Strand, London (corner of Savoy-street). Illustrated
Price-Lists free.

ROYAL ALBERT HALL—
INTERNATIONAL EXHIBITION OF FOREIGN WINES.
The various Types of Ports and Sherries, in Butts and Pipes,
exhibited by me in No. 5 Vault, at the Royal Albert Hall, are Shipped
direct from the Cellars of Messrs. SILVA & CO., 21, St. James's Place,
(Oporto), and from the Bodegas of F. W. COHEN, Jerez de la Frontera
(Cadix), and can be Tasted by any Gentleman giving his Card to the
Attendant. Half-Pint Samples can be taken away on Payment.
HENRY HOLLI, 12a, Rastignol-street, E.C.

HEDGES & BUTLER invite attention to the
Following WINES and SPIRITS:—
Good Sherry, Pale or Gold 30s. 32s. 34s. 36s. 42s. per dozen
Very choice sherry 42s. 44s. 46s. 48s. per dozen
Port, from first-class shippers 34s. 36s. 38s. 42s. per dozen
Good Claret 14s. 15s. 16s. 18s. per dozen
Choice Dessert Wines 30s. 32s. 34s. 36s. per dozen
Sparkling Champagne 32s. 34s. 36s. 42s. 48s. per dozen
Hock and Moselle 14s. 16s. 18s. 20s. 22s. 24s. 26s. per dozen
Old Pale Brandy 42s. 44s. 46s. 48s. 50s. per dozen
Fine Old Irish and Scotch Whisky 42s. 44s. per dozen
Wines in Wood. Gallon. Octave. Qtr. Cask. Hhd.
Good Sherry 11s. 6d. 12s. 0d. 13s. 0d. 14s. 0d. 15s. 0d.
Choice Sherry 17s. 6d. 18s. 0d. 19s. 0d. 20s. 0d. 21s. 0d.
Old Sherry 22s. 6d. 24s. 0d. 26s. 0d. 28s. 0d. 30s. 0d.
Good Port 14s. 6d. 16s. 0d. 18s. 0d. 20s. 0d. 22s. 0d.
Old Port 20s. 6d. 22s. 0d. 24s. 0d. 26s. 0d. 28s. 0d.
Old Pale Brandy 21s. 6d. 22s. 0d. 24s. 0d. 26s. 0d. 28s. 0d.
Price Lists of all other Wines, &c., on application to
HEDGES & BUTLER, 125, REGENT-STREET, LONDON;
30, KING'S-ROAD, BRIGHTON.

SOME of the MOST EMINENT PHYSICIANS
of the day recommend
WATERS' QUININE WINE
As the best Restorative for the Weak.
Sold by all Grocers.
WATERS & SON, 34, Eastcheap, E.C.

LEA & PERRINS' SAUCE,
THE "WORCESTERSHIRE"
Pronounced by Connoisseurs "THE ONLY GOOD SAUCE."
Improves the appetite and aids digestion.
UNRIVALED FOR PIGUANCY and FLAVOUR.
Ask for LEA & PERRINS' SAUCE.
BEWARE OF IMITATIONS.
And see the Names of LEA & PERRINS on all bottles and labels.
Agents—CROSSE & BLACKWELL, London, and sold by all
Dealers in Sauces throughout the World.

E. LAZENBY & SON'S PICKLES, SAUCES,
and CONDIMENTS.
E. LAZENBY & SON, Sole Proprietors of the celebrated Receipts,
and Manufacturers of the PICKLES, SAUCES, and CONDIMENTS,
so long and favourably distinguished by their name, are compelled to
CAUTION the Public against the inferior preparations which are put
up and labelled in close imitation of their goods, with a view to
mislead the public.—22, WIGMORE-STREET, Cavendish-square (late
6, Edwards-street, Portman-square); and 15, Trinity-street, London.

HARVEY'S SAUCE—CAUTION.—The
admirers of this celebrated Sauce are particularly requested to
observe that each Bottle, prepared by **E. LAZENBY & SON**, bears the
label used so many years, signed "E. Lazenby."

HAIR RESTORER.—Large Bottles, 1s. 6d. each.
LOOKYER'S SULPHUR HAIR RESTORER (Pepper's Pre-
paration) will restore in a few days Grey or prematurely Light Hair to
its original Colour with perfect safety and completeness.—Sold by all
Chemists; and J. PEPPER, 37, Tottenham-court-road, whose Name
and Address must be on the Label, or it is not genuine.

HEALTH, STRENGTH, and ENERGY.—
PEPPER'S QUININE and IRON TONIC strengthens the
Nerves, enriches the Blood, promotes Appetite, and thoroughly
restores Health. Bottles, 4s. 6d., 11s., and 22s.; carriage free, 6s. extra.
—J. PEPPER, 37, Tottenham-court-road, London, and all Chemists.

DINNEFORD'S FLUID MAGNESIA.—
The best remedy for ACIDITY of the STOMACH, HEART-
BURN, HEADACHE, GOUT, and INDIGESTION; and the best
mild aperient for Delicate Constitutions; especially adapted for
LADIES, CHILDREN, and INFANTS.
DINNEFORD & CO. 178, New Bond-street, London;
and of all Chemists throughout the World.

HAY FEVER—ANTHOXANTHUM.—
In allaying the painful Symptoms of this distressing affection,
this simple remedy (administered in the form of spray) stands un-
equalled. Price 2s. 6d. per oz.; free by post, 3s. 6d.; or, with Glass
Spray Pot, 10s. 6d.; Glass Pot, 10s. 6d.; superior Volcanic
ditto, 25s. and 30s. 6d., carriage paid.
Prepared only by **JAMES EPPS & CO., Homoeopathic Chemists,**
170, Finsbury-street, and 45, Thredneedle-street.

IMPORTANT CORRESPONDENCE.

The Rev. Sir EDWARD R. JODRELL, Bart.

To Messrs. FELTOE & SONS,
26, Conduit-street, Regent-street, W.

When at Sall I received an Analytical Report of your "Spécialité" Sherry, and you must forgive me for saying that at first I regarded the whole matter as most egregious piece of humbug. Having, however, tasted the Wine in question, and found it most agreeable to the palate, I determined, on my own responsibility, to have it analyzed for myself, having fully also determined previously to expose any hoax *pro bono publico*, or to give you the benefit of the analysis, should it turn out in your favour. I have the pleasure to forward you Professor Redwood's (of the Pharmaceutical Society of Great Britain) Analysis, which says more than I can express. I am very particular as to the Wine I drink, and as I have been hitherto buying "every-day Sherry" at 60s. a dozen, I am rejoiced to find, now that I can purchase Wine of equal strength and superior bouquet at half that price. This should be known to the "General Public," and you can make any use you deem proper of this letter, and also of Professor Redwood's most elaborate analysis.

21, Portland-place, London: December 9, 1873.

(Signed)

Yours faithfully,

EDWARD REPPS JODRELL

The Rev. Sir E. R. JODRELL.

SIR,—I have completed the Analysis of the sample of Sherry you left with me, and proceed to report the results. Judged by the palate, it might be represented as a light, moderately dry Wine, with nothing to object to in its flavour or apparent strength. It is slightly acid to test-paper, and has a specific gravity of 986.8. These characters correspond with those of a sample of reputed good Montilla Sherry, the specific gravity of which was found to be 986.6, and the acidity almost identical with that of your sample.

I proceeded to make a more minute analysis, the results of which were as follows:—

Absolute alcohol, by volume	...	...	...	...	20.0 parts in 100
Free or unneutralized acid, partly volatile and partly non-volatile	...	...	...	...	0.54 "
Volatile acid (acetic acid)	...	...	...	...	0.1 "
Sugar and extract	...	...	...	...	2.5 "
Ash, from incineration of extract	...	...	...	...	0.45 "
MINERAL ACID, or inorganic matter, NOT YIELDED BY GRAPE JUICE	...	...	...	...	NONE.

THESE RESULTS ARE ALL SATISFACTORY. The proportion of alcohol is that found in the best samples of Sherry, the volatile acid (acetic acid) is not more than is usually present, and the fixed acid is the TRUE ACID OF THE GRAPE, namely, tartaric acid. The ash is not more than it should be, and contains nothing foreign to the grape.

In preparing this Analysis, I have been enabled to observe that the alcohol, when separated from the other constituents of the Wine, was PURE IN FLAVOUR AND OF GOOD QUALITY, and that there was NOTHING OBJECTIONABLE in the extract or other products that were separated in the process of analysis.

(Signed)

I am, yours truly,

T. REDWOOD, Professor of Chemistry to the
PHARMACEUTICAL SOCIETY OF GREAT BRITAIN.

17, Bloomsbury-square, London, W.C., December 5, 1873.

ADOPTED AND RECOMMENDED BY NEARLY

ONE THOUSAND PHYSICIANS AND SURGEONS.

The recent Medical Correspondence in the 'TIMES' demonstrates how injurious to health is "made-up Sherry,"
ALCOHOLIZED to an UNREASONABLE extent.

MESSRS. FELTOE & SONS, by Appointment to the Royal Family, Established 59 Years, are SOLE IMPORTERS of the

"SPÉCIALITÉ" SHERRY,

Certified as above to be void of

"MINERAL ACID or INORGANIC MATTER not yielded by GRAPE JUICE."

HAS BEEN EXHIBITED AS A DIETETIC,

By Special Permission of the Council, in the MUSEUM of the

BRITISH MEDICAL ASSOCIATION.

26, CONDUIT-STREET, REGENT-STREET, LONDON; MANCHESTER; and BRIGHTON.

"THE CASH SYSTEM."

30s. PER DOZEN.

£9 per Octave Cask, 6½ Dozens of Bright Wine in Cask. £18 per Quarter Cask, 13 Dozens of Bright Wine in Cask.
Carriage paid to any Railway Station in England and Scotland, and to any Port in Ireland.

The LONDON MEDICAL RECORD
writes, August 6, 1873:—

DIETETIC RECORD.

FELTOE'S

"SPÉCIALITÉ" SHERRY.

"This wine has now maintained its reputation more than three years. Comparing an analysis which we made recently with the analysis of three years ago, we are glad to see that it is still an honest, sound wine, free from acid, and of excellent quality. It has attained and deserves a great medical reputation."

The PUBLIC ANALYST for
PADDINGTON

writes, January 17, 1874:—

"I have had it tested in my laboratory, and am satisfied that it is a genuine, high-class, natural wine, and free from any admixture or acidity. Invalids, and persons who have gouty or uric acid tendencies, and require wine as a beverage in moderate quantity, will find your 'SPÉCIALITÉ' SHERRY pure and wholesome."
(Signed)

"WM. HARDWICKE, M.D."

The BRITISH MEDICAL JOURNAL
writes, March 1, 1873, in its Official Report upon the
ANNUAL MUSEUM

at

BIRMINGHAM:—

"Only one wine was shown this year—FELTOE'S 'SPÉCIALITÉ' SHERRY—a wine which is deservedly making its way chiefly through the recommendations of the Medical Profession, founded on its honestly excellent qualities, its freedom from acidity and heat, and its uniform soundness."

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